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1900

MUSEUM OF FINE ARTS.

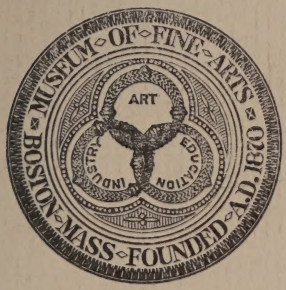
CATALOGUE

OF

PAINTINGS AND DRAWINGS,

With a Summary of other Works of Art,

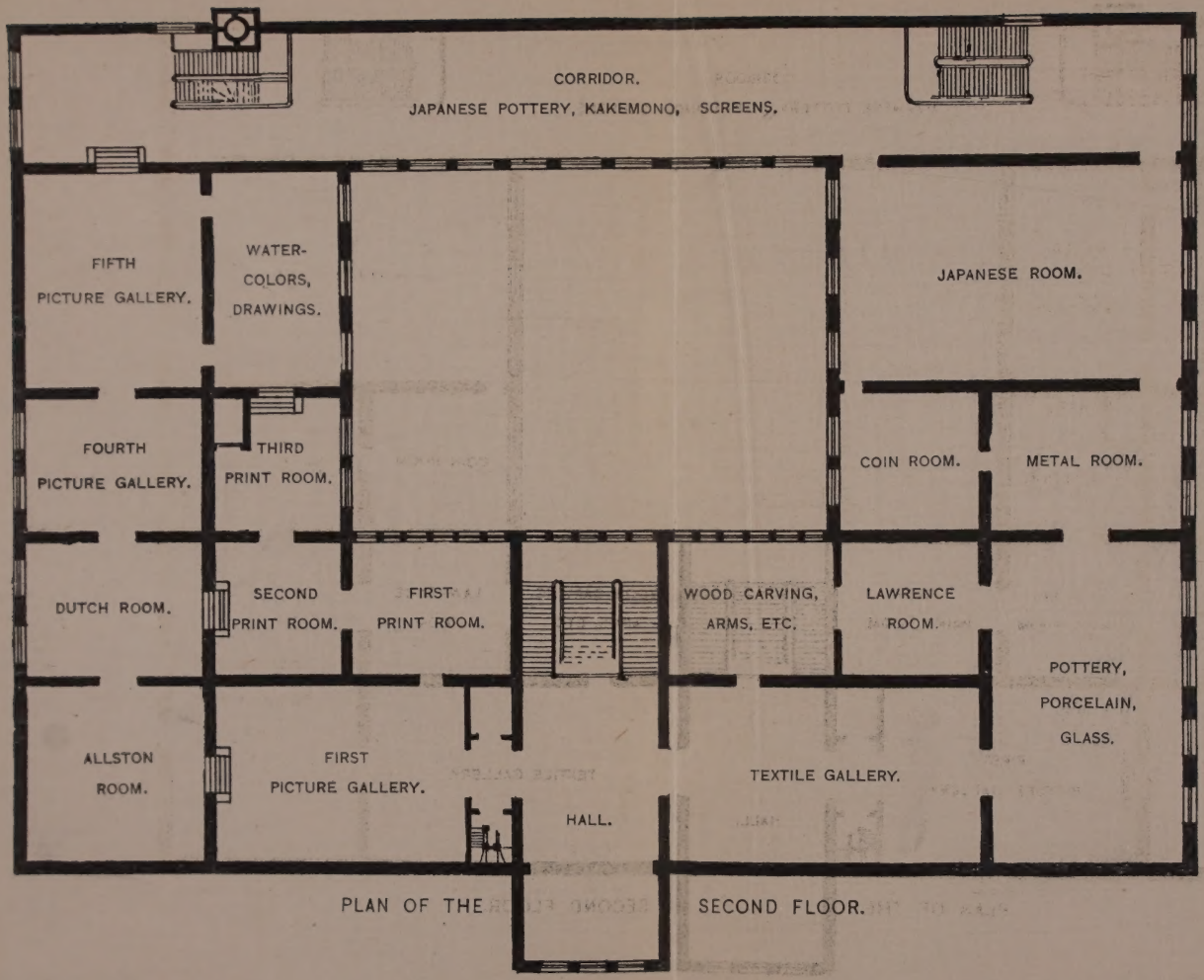
EXHIBITED ON THE SECOND FLOOR.



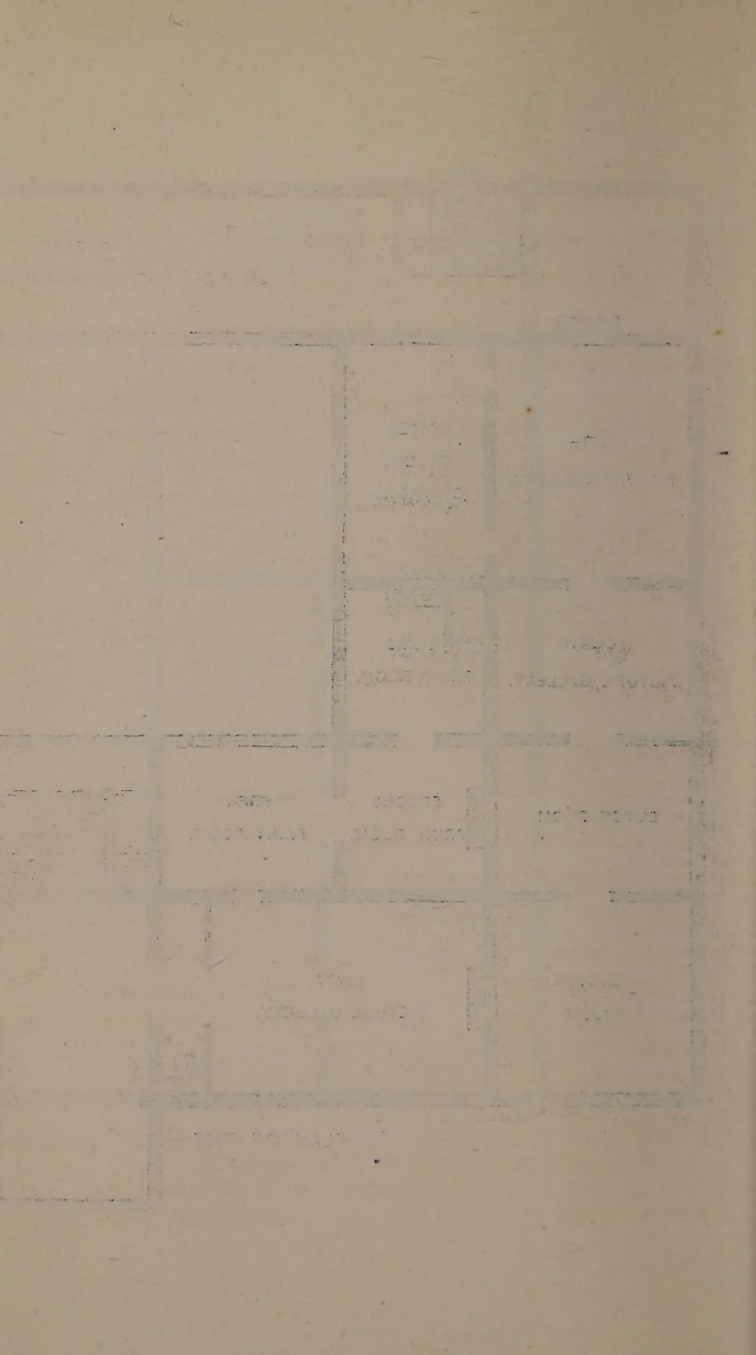
111 Nov.

NOVEMBER, 1900.

BOSTON:
ALFRED MUDGE & SON, PRINTERS,
24 FRANKLIN STREET.
1900.



PLAN OF THE SECOND FLOOR.



FIRST PICTURE GALLERY.

The names of lenders are printed in italics.

ITALIAN, FRENCH, AND SPANISH.

SIENESE SCHOOL. End of Fourteenth Century.

1. Altar-piece. The Entombment and The Assumption of the Virgin. Gift of Martin Brimmer.

2. Madonna and Child with two Angels. *Denman W. Ross.*

3. Madonna and Child with Heads adoring. Bequest of Miss Caroline Isabella Wilby.

SCHOOL OF GIOTTO: b. Colle, 1266; d. Florence, 1337.

4. The Holy Family. *Athenæum.*

NICOLAUS DA VOLTRI. Flourished in 1401

A follower of Giotto.

5. Madonna and Child, with worshipper kneeling.

Lanzi says there is no known surviving work of his. This however, is inscribed with his name on the hangings behind the head of the Madonna.

EARLY FLORENTINE SCHOOL. 15th Century.

6. Marriage of St. Catherine. *Miss Helen Griggs.*

RUSSIAN SCHOOL.

7. Madonna and Child. *Mrs. Thos. O. Richardson.*

7A. Head of Christ. *Mrs. Thos. O. Richardson.*

UNKNOWN.

8. The Flight into Egypt. *T. C. Felton.*

BYZANTINE SCHOOL.

9. Virgin and Child enthroned with Angels. Gift of Mrs. T. O. Richardson.

10. St. Mark. *Miss Helen Griggs.*

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PALMA VECCHIO. Jacopo Palma, called "Il Vecchio, the Elder": b. Scrinalta, 1490; d. 1560? (See 22.)

11. The Annunciation. *Quincy A. Shaw.*

BARTOLOMÈO VIVARINI: painted at Venice between 1459 and 1498.

The precise dates of his birth and death are not known. It is recorded of him that he painted the first oil picture that was exhibited at Venice, 1473.

12. A Pietà, with Paintings of Saints on Panels. Signed, and dated 1485. *Quincy A. Shaw.*

After TIZIANO VECELLIO DA CADORE (?): b. Friuli, Italy, in 1477 (?); d. 1576.

13. Study of the Madonna and Child for an altar-piece Madonna di Pesaro. *James Jackson Jarves.*

CARLO GAROFALO: b. Naples; d. Madrid, about 1715.

14. Vision of St. Dominic. *James Jackson Jarves.*

A study for his large altar-piece in the National Gallery, London.

SCHOOL OF PERUGINO.

15. St. Sebastian. *Denman W. Ross.*

ITALIAN SCHOOL.

16. Portrait of a Venetian. *James Jackson Jarves.*

GASPAR NIGRO, Venice, 1515.

17. Deposition from the Cross; St. Sebastian and other figures attending. *C. C. Felton.*

TIMOTEO DELLA VITE: b. Urbino, Italy, 1470; d. 1524.

18. Madonna and Saints. *James Jackson Jarves.*

TIBALDEO DI PELLEGRINO: b. Valdelsa, Italy, 1527; d. Milan, 1598.

19. Venus Rising from the Sea. *James Jackson Jarves.*

SCHOOL OF RAPHAEL: b. Urbino, 1483; d. Rome, 1520.

20. St. Sebastian. *James Jackson Jarves.*

ANTONELLO DA MESSINA: b. Messina, about 1426.

21. Ecce Homo. *James Jackson Jarves.*

SANDRO BOTTICELLI, b. Florence, 1447, d. there, 1510.

22. VIRGIN AND CHILD WITH ST. JOHN. Formerly in the collection of Alexander Barker, Esq., in London.

Of this picture, Dr. Waagen writes ("Galleries and Cabinets of Art in Great Britain." London, 1857; p. 72): "A work of the first class by this so unequal master. The forms have something grand about them. The expression of the heads is that of a deep and mysterious melancholy; the execution is of great decision and mastery, and the whole in excellent keeping."

From a bequest of Sara G. Timmins.

FLORENTINE SCHOOL, 16th Century.

23. Two Angels (on canvas transferred from a panel).

Turner-Sargent Collection.

BERNARDINO PINTURICCHIO, b. Perugia, 1454 (?); d. Siena, 1513.

24. Holy Family. *Estate of Chas. C. Perkins.*

ANDREA DEL SARTO: b. Florence, 1486; d. there, 1531.

25. The Holy Family. *Quincy A. Shaw.*

LUCA GIORDANO, Naples, 1632–1705.

Pupil of Pietro da Cortona.

26. The Eucharist. Gift of Mrs. Thies.

BASSANO (Giacomo da Ponte, called Il Bassano): b. at Bassano, Italy, 1510; d. 1592.

A pupil of Bonifazio, of Venice.

27. The Scourging of Christ. *Quincy A. Shaw.*

BERNADINO LANINI: b. Luino, about 1475; d. Milan, 1533.

Milanese School.

28. Madonna seated with Child. Signed 1561. B—

A copy of this painting is hung at Hampton Court, there ascribed to Bronsino.

Gift of Mrs. S. D. Warren.

TINTORETTO (Giacomo Robusti): b. at Venice, 1512; d. there, 1594. A pupil of Titian.

29. The Adoration of the Magi.

From the Casa Barbarigo. There are points of similarity in his treatment of this subject in the Scuola di S. Rocco, — the action of the Magi, the crowd of attendants in the background, etc.

The face, the figure, the attitude of the Virgin, bear a strong resemblance. It is said to be a portrait of his wife.

The two doves were frequently introduced by Tintoretto in paintings of the childhood of Christ.

T. C. Felton.

30. Sketch for the Assumption of the Virgin.
Bequest of Thomas G. Appleton.

31. Sketch of "Last Supper."
Bequest of Miss Mary S. Felton.

TINTORETTO, or DOMENICO ROBUSTI, his son, b. Venice, 1562; d. there, 1637.

31A. Portrait of a Doge. *J. Russell May.*

JEAN BAPTISTE GREUZE: b. at Tournus, 1725; d. 1805.

A portrait and *genre* painter. His favorite subjects were illustrations of the affections or domestic duties, their observance and violation.

32. Chapeau Blanc. *Athenæum. Dowse Collection.*

33. Head of a Girl. Gift of Geo. A. Goddard.

34. Heads of Children. *Mrs. Francis Brooks.*

JOSEPH SIFFREIN DUPLESSIS: b. Carpentras, France, 1725; d. 1802.

35. Portrait of Franklin. This portrait was formerly assigned to Greuze. Painted for the Abbé Verri. It was once owned by Jefferson, from him it passed to Mr. Joseph Coolidge; from him it was purchased in 1828 by the *Athenæum*.

L. DAVID: b. Paris, 1748; d. Brussels, 1825.

Pupil of Vien. Obtained the *Grand Prix de Rome* in 1774, and remained in Italy six years. He became a member of the Academy in 1783, and professor in 1792. During the Revolution he was imprisoned and abandoned his work. When Napoleon was proclaimed emperor, he named David court painter, and ordered four large pictures of him. After the Restoration, in 1816, he was obliged to leave France, and settled in Brussels.

36. Hector drawn at the Chariot of Achilles. (A study.)
Gift of Mrs. E. D. Cheney.

J. B. S. CHARDIN: b. Paris, 1699; d. 1779.

37. Still Life. Gift of Martin Brimmer.
38. Still Life. Gift of Mrs. Peter C. Brooks.

JOSEPH VERNET: b. Avignon, 1712; d. Paris, 1789.

39. Coast View. *Mrs. Francis Brooks.*

HYACINTHE RIGAUD: b. Perpignan, 1659; d. Paris, 1743.

40. Portrait of Mme. Fourbair, wife of Mons. de Breteuil. *Mrs. F. Gordon Dexter.*

JEAN BAPTISTE SANTERRE: b. Magny, 1658; d. Paris, 1717.

41. Portrait of the Duchesse de Longueville. Bequest of Mrs. M. B. Sigourney.

FRANÇOIS BOUCHER: b. Paris, 1704; d. 1770.

He was self-taught. Took the first prize of the French Academy in 1723. In 1730 he went to Italy for a sojourn of eighteen months. Became a member of the Academy in 1734, and afterwards professor and director. After the death of Vanloo he became court painter, and was attached to the tapestry manufactory of Beauvais.

42 and 43. L'Aller et le Retour du Marché. Presented by the heirs of Peter Parker.

POLIDORO DA CARAVAGGIO: b. Caravaggio, 1490 (?); d. Messina, 1543.

Pupil of Raphael.

44. The Three Graces. From Raphael's fresco in the Farnesina.

SALVATOR ROSA: b. Remella, 1615; d. Rome, 1673.

45. } Landscapes. *John Quincy Adams.*
46. }

GIOVANNI BATTISTA MORONI: b. Bondo, about 1520; d. Brescia, 1578.

47. Portrait of Count Alborghetti and Son, of Bergamo. From the Turner-Sargent Fund.

Ascribed to TINTORETTO.

48. Head of a Man. Bequest of Stephen H. Perkins.

MARCO BASAITI: b. Venice (?) about 1450; d. about 1520.

49. The Entombment. Gift of Edward P. Warren.

GIO. FRANCESCO BARBIERI, called GUERCINO: b. Cento, 1591; d. Bologna, 1666.

50. Ecce Homo. *Estate of Mrs. Francis Brooks.*

JUSEPE DE RIBERA, called Lo Spagnoletto; b. Jativa, Spain, 1588; d. Naples, 1656.

55. The Philosopher. Purchased from the Mrs. Julia B. H. James Fund.

FRANCIS SNYDERS: b. Antwerp, 1579; d. Antwerp, 1657.

56. A Boar Hunt. *J. Templeman Coolidge, 3d.*

GIAMBATTISTA TIEPOLO, b. Venice, 1696; d. Madrid, 1770.

57. "St. Helen presenting her son, the Emperor Constantine, in Heaven."
Albert S. Ludlow, Waukesha, Wis.

ITALIAN SCHOOL.

58. Portrait of a Girl. *James Jackson Jarves.*

Ascribed to LUINI.

59. Portrait of Peter Medici, brother of Pope Leo X.
Mrs. S. D. Warren.

GUIDO RENI (ascribed to): b. Bologna, 1575; d. Bologna, 1642.

60. Magdalen. *Estate of Harold Whiting.*

61. Head of St. Francis. Study for a figure in a group of saints in the Gallery at Bologna.
Mrs. Edward T. Potter.

LUCIO MASSARI. Bolognese School: b. 1569; d. 1633.
Pupil of Passerotti and in the School of the Caracci.

63. The Entombment. Gift of Martin Brimmer.

SPANISH SCHOOL.

64. Portrait. *Dr. Henry K. Oliver.*

TUSCAN SCHOOL.

65. Head of a Dignitary. *Mrs. Brimmer.*

UNKNOWN. Ascribed to FEDERIGO ZUCCARO, 1543–1609.

66. Portrait of Shakespeare (?).
Cut from the wall of the old Globe tavern.
Bequest of Mrs. Harrison Gray Otis.

J. M. W. TURNER, b. London, 1775; d. there, 1851.

67. The Slave Ship.
Purchased from the Henry L. Pierce Fund.

68. Mouth of the Seine — Quilleboeuf.

From the Collection of Mr. John Bibby, Liverpool. Exhibited at the Academy 1833.

"This estuary is so dangerous from its quicksands that any vessel taking the ground is liable to be stranded and overwhelmed by the rising tide, which rushes in in one wave."

Purchased from the Sylvanus A. Denio Fund.

SIR JOSHUA REYNOLDS: b. England, 1723; d. 1792.

In 1768 he was unanimously elected president of the then newly established Royal Academy of Arts, in London, and was knighted by George III. on the occasion.

69. Portrait of Mrs. Palk.
From the William Wilkins Warren Bequest.

70. The Banished Lord. Bequest of Stephen H. Perkins.

71. Portrait of Miss Louisa Pyne.
Gift of Thomas G. Appleton.

ENGLISH SCHOOL, ascribed by the owner to SIR ANTHONY VAN DYCK.

73. Portrait of Lady Middleton.
Mrs. F. Gordon Dexter.

JOHN FREDERICK HERRING, Sr.: b. Surrey, 1795; d. Tunbridge, Kent, 1865.

74. Ducks. Bequest of Charles Sumner.

JOHN CONSTABLE: b. England, 1776; d. 1837.

75. Study for "The White Horse."
Purchased from the Wm. Wilkins Warren Fund.

76. Rochester Castle. Bequest of Thomas G. Appleton.

77. Landscape with Trees. *Mrs. Brimmer.*

RICHARD WILSON: b. Pinegas, England, 1713; d. Llanberris, Wales, 1782.

78. Italian Lake. Turner-Sargent Collection.

SIR THOMAS LAWRENCE: b. Bristol, 1769; R. A., 1794; P. R. A., 1820; d. London, 1830.

From the time of his election as a member of the Academy, to his death, his career as a portrait painter was unrivalled; he contributed from 1787 to 1830, inclusive, three hundred and eleven pictures to the exhibitions.

79. Portrait of John Julius Angerstein.

Study for the full length portrait in the National Gallery, London. Bequest of Miss Lucy Ellis.

GEORGE ROMNEY: b. Dalton-le-Furness, Lancashire, 1734; d. Kendal, 1802.

80. Portrait of the Duke of Cumberland.
Denman W. Ross.

SIR HENRY RAEBURN: b. near Edinburgh, 1756 ; d. 1823.

81. Portrait of T. P. Baillie, 1810.
From the Abbott Lawrence Fund.

JOHN OPIE: b. St. Agnes, England, 1761; d. London, 1807.

82. Portrait of Charles Dibdin.
From the Sir John Pender Collection. In the Exhibition of a "Century of British Art," Grosvenor Gallery, 1888. Purchased from the "Abbott Lawrence" fund.

SIR PETER LELY: b. in Westphalia, 1618; settled in England, 1641; d. 1680.

An imitator of Van Dyck. "The Beauties of the Court of Charles II.," at Hampton Court Palace, are among the best preserved of his works.

83. Portrait of Sir Charles Hobby.
Bequest to the *Athenæum* from Mrs. Louisa Lee Waterhouse.

CHARLES R. LESLIE: b. London, 1794; d. there, 1859.

84. Portrait of Sir Walter Scott, painted at Abbotsford in 1824, at the request of George Ticknor.
Bequest of Miss Anna E. Ticknor.

85. Copy of Sir Thomas Lawrence's portrait of Benj. West, Prest. Royal Academy.
Bequest of Stephen H. Perkins.

RICHARD PARKES BONINGTON : b. England, 1801; d. 1828.

86. A Scene from Gil Blas. Bequest of T. G. Appleton.

SIR GODFREY KNELLER: b. Lubeck, 1646; d. Twickenham, 1723.

87. Equestrian portrait of William III.
J. Templeman Coolidge, Jr.

T. S. COTMAN: b. Norwich, 1782; d London, 1842.

88. Landscape. *Denman W. Ross.*

F. R. PICKERSGILL: b. London, 1820.

89. Portrait of Lord Lyndhurst. *Mrs. F. Gordon Dexter.*

IN THE HALL.

GIOVANNI PAOLO PANNINI: b. Italy, 1691; d. Rome, 1764.
Lived chiefly at Rome, where he attained great reputation by his views of ruins and other architectural subjects.

90. Interior of St. Peter's. *Athenæum.*

SPANISH SCHOOL (ascribed to Murillo).

91. Rebekah at the Well. *Athenæum.*

CRISTOFANO ALLORI: b. at Florence, 1577; d. 1621.
A pupil of his father and Pagani. An excellent portrait painter and skilful landscape artist. His paintings are not numerous.

92. Judith. (A copy.) *Athenæum.*

CARLO MARATTI: b. at Camurano, Italy, 1625; d. Rome, 1713.
After the death of Cortina and Sacchi, he was for half a century the most distinguished painter in Rome. In 1702 and 1703 he restored, with the sanction of Pope Clement XI., the frescos of Raphael in the Vatican, which had been suffered to fall into a state of decay and imminent ruin.

93. Christ and the Woman of Samaria. *Athenæum.*

VASSILI VERESTCHAGIN: b. Tcherepovets, Russia, 1842.

94. The Private Mosque of the Great Moguls in the Palace at Delhi. Gift by contribution.

ARY SCHEFFER: b. Dordrecht, 1795; d. 1858. (See 478.)
Officer of the Legion of Honor. A pupil of Guérin. At first a painter of *genre*, but later devoted to religious subjects.

95. Eberhart, Count of Würtemberg, mourning over the body of his son. *Athenæum.*

WILLIAM PAGE. (See 180.)

96. Holy Family. *Athenæum.*

GUSTAVE PAUL DORÉ: b. Strasburg, 1833; d. Paris, 1883.

97. Summer. Gift of Richard Baker.

LUCA GIORDANO, Naples, 1632–1705.
Pupil of Pietro da Cortona.

98. The Flaying of Marsyas. *Athenæum.*

JEAN FRANÇOIS HUÉ: b. St. Arnauld-en-Yvelines, 1751; d. Paris, 1823.

99. The Shipwreck. *Athenæum.*

FREDERIC P. VINTON.

100. Portrait of William Warren.

ALLSTON ROOM.

EARLY AMERICAN SCHOOL.

WASHINGTON ALLSTON: b. South Carolina, 1779; d. at Cambridge, Mass., 1843.

Soon after graduation from Harvard College, in 1800, he entered the Royal Academy of London. His first work of importance, "The Dead Man Revived," gained a prize of two hundred guineas from the British Institute, and was purchased by the Philadelphia Academy of Fine Arts. In 1818 he opened a studio in Boston. (See also Nos. 177 to 180, and 460 to 470.)

101. Elijah fed by the Ravens.
Gift of Mrs. and Miss Hooper.

102. Rising of a Thunder-storm at Sea, pilot boat going off to a ship. Purchased.

103. Portrait of himself; painted at Rome between 1801–1805. Bequest of Miss Alice Hooper.

104. Landscape.
Painted when at college.
Gift of Wm. H. Sumner to the *Athenæum*.

105. Portrait of Benjamin West, P. R. A.
The head painted in London, 1814; drapery and background added in 1837, Cambridge. *Athenæum*.

106. Isaac of York. Ivanhoe. *Athenæum*.

107. Portrait of Samuel Coleridge. *Miss R. C. Dana*.

108. Portrait of himself. *Miss R. C. Dana*.

109. Moonlight. *Wm. Sturgis Bigelow*.

110. Beatrice. *The Heirs of the late Mrs. S. A. Eliot*.

111. Head of a Jew. *Athenæum*.

112. Jew's Head. London, 1817.
Miss Mary Amory Greene.

113. Portrait of William Ellery Channing.
Gift of William F. Channing.

114. Portrait of Mrs. Allston. *Lent by Mrs. J. A. Jeffries.*
115. Landscape. Bequest of Edmund Dwight.

Nos. 116 to 124B deposited by the heirs of Washington Allston.

116. Head of a Woman in profile.
117. Marriage Feast at Cana.

This is painted over a print of Paul Veronese's picture in the Louvre.

118. Dido and Anna.
119. Landscape.
120. Copy of Rubens's Cupid playing with the helmet of Mars.
121. Death of King John.
122. Lorenzo and Jessica. A Study.
124. Belshazzar's Feast. (In the Hall.)

"It is known that Mr. Allston began the picture in London before his return to his native country, and had very nearly finished it here fifteen or twenty years ago. Being obliged to quit the room in which he worked upon it, and unable immediately to find another large enough for the purpose, the picture was rolled up and laid aside. Various circumstances prevented his resuming the work until within a few years before his death. At one period it was considered by himself as requiring not many weeks' labor to complete it. In that state it was seen by some friends, to whom it appeared a finished picture. For some reason, however, the artist thought that the effect of the composition would be improved by a change in the perspective, and, in connection with this, an enlargement of the figures in the foreground. With this view, the king, the queen, and the soothsayers were to be repainted. He undertook the labor, and the entire figure of the king, except the left foot, and the heads of the soothsayers, were erased. What progress he had made in restoring these will be readily seen, as the picture is in every respect as he left it; except that the original figure of the king, now pumiced down so as to leave little more than the first color, was found covered with a uniform coat of dead color, which completely obliterated even the outline and of the new figure he had repainted, but not finished, only the right hand."

. . . . . .

"Upon the head of the soothsayer, who faces the spectator, are the last touches ever made by the pencil of the artist, and but a few hours before his death." — 1845.

124 A and B. Studies for the above (in the Hall).
(See Nos. 460 to 470.)

FREDERICK WALKER: b. London, 1840; d. 1875.

125. Portrait of Washington Allston. Painted in London about 1807. Bequest of John E. Allston.

GILBERT STUART: b. Rhode Island, 1755; d. Boston, 1828.

Educated at the University of Glasgow. Pupil of Benj. West, in London. After having practised with great success as a portrait painter in London, he returned to America in 1792, and settled for a time in Philadelphia. In 1807 he removed to Boston, where he afterwards died.

126. Washington. The "Athenæum" Head.

Painted from life, in 1796. Bought after Stuart's death, of his widow, and presented to the *Boston Athenæum.*

"A letter of Stuart's which appeared in the New York *Evening Post* in 1863, attested by three gentlemen of Boston, with one from Washington, making the appointment for a sitting, proves the error long current in regard both to the dates and the number of this artist's original portraits of Washington. He there distinctly states that he executed but three from life, the first of which was so unsatisfactory that he destroyed it; the second was the picture for Lord Lansdowne; and the third, the one now belonging to the Boston Athenæum. The finishing touches were put to the one in September, 1795; to the other, at Philadelphia, in the spring of 1796. This last, it appears by a letter of Mr. Custis, which we have examined, was undertaken against the desire of Washington, and at the earnest solicitation of his wife, who wished a portrait from life of her illustrious husband, to be placed among the other family pictures at Mt. Vernon. For this express purpose, and to gratify her, the artist commenced the work, and Washington agreed to sit once more. It was left intentionally unfinished."

This painting, in which the *left* side of the face is turned to the spectator, is the third portrait mentioned above; of it over fifty copies by Stuart's hands have been traced.

The second is now in London. Of the first, painted in 1795, and subsequently rubbed out, in which the *right* side of the face was shown, only three or perhaps four copies are known to exist.

127. Martha Washington.

Painted at the same time as the above.

128. Washington at Dorchester Heights.
Presented to the city of Boston by Hon. Samuel Parkman, 1806. Painted by Stuart in nine days. Deposited in the Museum of Fine Arts for safe keeping.
From Faneuil Hall.

129. Gen. Henry Knox; b. 1750, d. 1806.
Deposited at the Museum of Fine Arts.
From Faneuil Hall.

130. Portrait of Judge Stephen Jones. *Mrs. Anne Richards.*

131. Hon. Josiah Quincy, Mayor of Boston, 1823–1829: b. 1772, d. 1864.
Presented by his daughter, Miss Eliza Susan Quincy.

132. Portrait of John Richards. *Mrs. Anne Richards.*

134. Portrait of Mrs. Richard Yates.
Ascribed by the previous owner to Stuart, but this is questionable; possibly it was painted by Ralph Earl, 1751–1801.
Purchased from the William Wilkins Warren Fund.

135. Portrait of Rev. John Sylvester Gardiner.
Mrs. John S. Cushing.

136. Portrait of himself. A sketch.
Bequest of Mrs. Harrison Gray Otis.

137. Portrait of Mrs. Oliver Brewster. *William Brewster.*

138. Portrait of Dr. Samuel Danforth; ob. 1829.
Massachusetts Medical Society.

139. Portrait of Councillor Dunn. *Mrs. Brimmer.*

G. Stuart Newton: b. 1797, at Halifax, N. S.; d. England, 1835.

Pupil of his uncle, Gilbert Stuart, in Boston. Went to England in 1818, after having visited Italy, and became a student of the Royal Academy. In 1832 became a member of the Royal Academy; but the picture exhibited in the following year, "Abelard in his Study," was his last work.

140. "Forsaken." Bequest of Thomas G. Appleton.

141. A Spanish Girl.
Purchased from the William Wilkins Warren Fund.

142. Portrait of himself.
Bequest of Mrs. Harrison Gray Otis.

143. Portrait of himself.
Purchased from the Turner-Sargent Fund.

144. The Farewell. Gift of S. P. Avery, New York.

JONATHAN B. BLACKBURN: b. Connecticut, about 1700; d. after 1760.

145. Portrait of Col. Jonathan Warner, of Portsmouth, N. H. Purchased.

JOHN NEAGLE: b. Boston, 1799; d. 1865.

146. Portrait of Gilbert Stuart, August, 1825. *Athenæum.*

JOHN SINGLETON COPLEY: b. Boston, Mass., 1737; d. 1815.

Historical and portrait painter, of English and Irish extraction. He left Boston for Italy in 1774, having already attained eminence as a portrait painter. In 1775 he established himself in London, where he became a member of the Royal Academy in 1779. At this time he executed his masterpieces, "The Death of Lord Chatham" and "The Death of Major Peirson," both now in the National Gallery of London.

147. Portrait of John Hancock. *From Faneuil Hall.*
The ledger bears the date 1765.

148. Portrait of Samuel Adams. *From Faneuil Hall.*

149. Watson and the Shark.
Gift of Mrs. George von L. Meyer.

Depicts the rescue, in the harbor of Havana, of Brook Watson (afterward Lord Mayor of London) from a shark, but not until he had lost a leg. Watson described the incident minutely to Copley, when a fellow-passenger on the voyage to England.

150. Portrait of the Artist and his Family.
Edward Linzee Amory.

The artist stands behind. Before him is Mr. Richard Clarke, father of Mrs. Copley, who, seated on a sofa, caresses her son, John, the future Lord Lyndhurst, three times Lord Chancellor of England. In front stands her daughter, Elizabeth, afterward Mrs. Gardiner Greene.

150A. Study for the Family Portrait. Lord Lyndhurst and his Mother. *Miss Mary Amory Greene.*

151. Portrait of Col. Sparhawk. *Frederic H. Rindge.*

152. Portrait of General Joseph Warren. Bequest of Buckminster Brown, M. D., Warren Putnam Newcomb, Trustee.

153. Portrait of Mrs. Joseph Warren (Elizabeth Hooker). Bequest of Buckminster Brown, M. D., Warren Putnam Newcomb, Trustee.

155. Portrait of Mrs. Metcalf Bowler. *Mrs. J. C. Livingston, New York.*

156 and 157. Portraits of Mr. and Mrs. Jeremiah Lee, Marblehead; painted in Boston, 1769. *Robert Ives Lee, Topeka, Kansas.*

158. Portrait of Mrs. Daniel Sargent. *Mrs. Elizabeth H. McCalla.*

159. Sketch of Mrs. Startin, sister of Copley's wife. *Mrs. Brimmer.*

160. Col. Fitch and his Sisters. *M. Woolsey Borland.*

161. Portrait of Judge Graham. *Mrs. F. Gordon Dexter.*

162. Portrait of John Quincy Adams; painted in 1795, when Mr. Adams was United States Minister at the Hague, as a present to Mr. and Mrs. John Adams. *Charles Francis Adams.*

163. Portrait of Mrs. Skinner. *Mrs. Brimmer.*

164. Portrait of Dorothy Quincy, wife of Gov. John Hancock. *Mrs. Stephen Bowen.*

165. Portrait of Mrs. Abigail Bromfield Rogers. *Miss A. P. Rogers.*

166. Portrait of Mrs. Anna Dummer Powell. *Miss A. P. Rogers.*

JOHN SMIBERT: b. in Edinburgh, Scotland, 1680; d. Boston, U. S. A., 1751.

Spent three years in Italy, copying works of Titian, Rubens, and Van Dyck; then returned to London, and began portrait painting. He accompanied Bishop Berkeley to Bermuda, and settled in Boston in 1725, where he

resided, practising portrait painting until his death. He painted the portraits of the most eminent magistrates of New England and New York, of his day.

168. Judge Edmund Quincy.
Gift of the Children of Josiah Quincy.

169. Portrait of Mrs. Hannah Gardiner McSparren.
Bequest of Mrs. Elton.

JOHN TRUMBULL: b. Connecticut, 1756; d. New York, 1843.

A son of the first governor of Connecticut after the separation from Great Britain. He served for quite a period in the army of the Revolution. In 1780 he went abroad and studied for some time with Benj. West. In 1786 he produced his first considerable work, "The Death of General Warren." In 1794 he went to England as secretary to Minister Jay, and remained there ten years, and again lived there from 1808 to 1816, till his final return to the United States. He then painted the four large pictures in the Capitol at Washington. He was the first president of the American Academy of Fine Arts, founded in 1816. Resided in New Haven from 1837 to 1841.

172. The Sortie from Gibraltar, Nov. 27, 1781. *Athenæum.*
Engraved by Sharp.

173. Portrait of Alexander Hamilton.
Painted for Col. Thomas H. Perkins; by him bequeathed to Mr. Winthrop.
Bequest of Hon. Robert C. Winthrop.

174. Portrait of Stephen Minot. Gift of Miss Minot.

175. Portrait of Mrs. Stephen Minot. Gift of Miss Minot.

THOMAS SULLY: b. England, 1783; came to United States when 9 years of age; painted portraits in Charleston, Richmond, and New York, finally settling in Philadelphia. d. 1872.

177. The Torn Hat. *Miss Margaret Greene.*

BENJAMIN WEST: b. Springfield, Pa., 1738; d. 1820.

He began his career as a portait painter in Philadelphia. In 1760 he went to Rome, and remained in Italy three

years, at the end of which time he settled in England. He was almost exclusively employed by George III. for thirty years. He was one of the original members of the Royal Academy, and succeeded Sir Joshua Reynolds as its president in 1792. He exhibited two hundred and forty-nine pictures at the Royal Academy in fifty years.

178. King Lear. *Athenæum.*

WILLIAM PAGE: b. Albany, 1811; d. Tottenville, 1885.

Studied under Prof. Morse and at the National Academy. Worked in New York and Boston, and afterwards was for many years the leading American portrait painter in Rome

180. Portrait of John Quincy Adams. *From Faneuil Hall.*

FRANCIS ALEXANDER: b. Conn., 1800; painted in Boston, then in Florence; d. 1831.

181. Portrait of Mrs. Fletcher Webster.
Bequest of J. W. Paige.

182. Portrait of N. P. Willis.
Bequest of Mrs. Harrison Gray Otis.

REMBRANDT PEALE: b. Pennsylvania, 1787; d. Philadelphia, 1860.

183. Portrait of Rammohun Roy. *Athenæum.*
Painted in London, 1833.

184. Portrait of Washington.
Gift of Miss C. L. W. French.

CHARLES W. PEALE: b. Maryland, 1741; d. Philadelphia, 1827.

185. Head of Washington. Sumner Bequest.

G. P. A. HEALY: b. Boston, 1808; d. Chicago, 1894.

186. Portrait of Orestes A. Brownson. Gift of Mrs. Healy.

187. Portrait of himself.
Bequest of Mrs. Harrison Gray Otis.

188. Portrait of Longfellow.
Bequest of Mrs. Harrison Gray Otis.

WILLIAM WILLARD.

191. Portrait of Charles Sumner. *The Artist.*

DUTCH ROOM.

DUTCH, FLEMISH, AND GERMAN SCHOOLS.

REMBRANDT VAN RYN: b. Leyden, 1607; d. Amsterdam, 1669.

195 and 196. Portraits of Dr. Nicholaus Tulp and his wife — signed and dated 1634.

Dutuit *L'Œuvre Complet de Rembrandt*, p. 52.

Gift of Frederick Lothrop Ames.

REMBRANDT (School of).

197. Danæ and the Shower of Gold. *Mrs. Francis Brooks.*

WILLEM KALF: b. Amsterdam, before 1630; d. there, 1693.

198. Fruit and Vegetables.

Upon a table covered with an olive cloth are grouped fruits and vegetables, rendered with extraordinary vigor and truth. On the left, seven quinces, some of which are still attached to the branch; on the right, gourds and melons, and two bunches of asparagus. Behind, two willow baskets hold peaches, nectarines, plums, bunches of white and black grapes, and branches of plum-tree, figs and mulberries, loaded with fruit. Very fine piece of painting. Engraved in *L'Art* by Em. Salmon.

Canvas: height, 0 m. 82 cent.; width, 0 m. 95 cent.

From a bequest of Sidney Bartlett.

SIMON VERELST: entered in 1666 in the Association of Artists at the Hague: d. London, about 1721.

199. Still Life.

A dead partridge is suspended by a string tied to its claw the left wing broken; below, a kingfisher lying upon the table. Verelst, whose principal compositions are highly prized in the English collections, is an artist of very

great talent, who has been surpassed by no one in the line to which he specially devoted himself. He reproduced the plumage of birds and their multiple harmonies with the most extraordinary fidelity. Signed in full upon the table.

Canvas: height, 0 m. 74 cent.; width, 0 m. 61 cent.

Gift by subscription, 1890.

DIRK VAN DEELAN: (?) b. in Hensden about 1607; d. at Arnemuyden, Zeeland, 1673.

200. The Lute Player.

The Turner-Sargent Collection.

JOHN DAVID DE HEEM: b. Utrecht, 1600 (?); d. Antwerp, 1683 (?).

201. Hock Glass and Fruit.

Estate of Mrs. Francis Brooks.

202. Still Life — Fruit. *Mrs. Daniel Merriman.*

ADRIEN VAN DER VELDE: b. Amsterdam, 1635 (?); d. there, 1672.

203. Landscape, with Cattle.

The Turner-Sargent Collection.

HANS HOLBEIN (attributed to): b. Augsburg, 1498; d. in London, 1554.

German school. A *protégé* at Basle of the printer Auerbach, whose editions he enriched with remarkable compositions, and of Erasmus, of whom he made an excellent portrait, he quickly acquired a great reputation. On his going to England, Erasmus intrusted him with his portrait for Sir Thomas More, his friend, and added a hearty letter of recommendation. He arrived in England in 1525. The High Chancellor received him with distinction, lodged him in his palace, occupied him for three years, and presented him to the king, Henry VIII., who appointed him the royal painter, and covered him with honors. He died at London, 1554, of the plague.

204. A Donor and his two patron saints, Peter with the keys, Paul with a sword. German school of the first half of the sixteenth century. Attributed to Hans Holbein the younger.

This picture was bought at Leipsic, where it had been in the possession of one family for a couple of centuries, by a young American, who took it to Berlin and submitted it to the judgment of an expert, by whom it was pronounced to be an original by Holbein.

So many false attributions of pictures to famous painters have, however, been made, even by the best connoisseurs, that it is well to avoid positiveness in such matters. The picture is certainly a most excellent representative of the school of Holbein, if it be not by the master himself. Every part, even to the most minute accessories, is highly finished; the shadows are transparent; the robe of St. Peter and the missal rich in color; the subdued arabesques in the background charming in taste; and lastly, the hands, like those painted by Holbein, are so literally rendered that their truth to life can only be appreciated by looking at them with a magnifying-glass.

Between the head of the donor and the heads of the saints, there is a strange disproportion in respect to size, which, more than anything else in this picture, would inspire doubt as to its having been painted by the great artist of Augsburg and Basle. The heads of the saints are not unworthy of him; that of St. Paul is intellectual and refined, and that of St. Peter, though of a somewhat common type, is full of sentiment.

Athenæum.

HANS HOLBEIN (attributed to).

205. Portrait of a Man. Sumner Bequest.

PETER PAUL RUBENS: b. Westphalia, 1577; d. Antwerp, 1640.

Studied in Antwerp; resided in Italy and Spain, 1600–1608; afterwards settled in Antwerp, and died there, 1640. In 1625 he completed the celebrated series of pictures for the palace of the Luxembourg, now in the

Louvre, commemorating the marriage of Marie de Medicis and Henry IV. of France. In 1628 he was sent on a diplomatic mission to Philip IV. of Spain by the Infanta Isabella, and in the following year he was sent on a similar mission to Charles I. of England, by whom he was knighted in 1630. He died possessed of immense wealth, and was buried with extraordinary pomp in the church of St. Jacques, in Antwerp. His pictures are exceedingly numerous, amounting to several thousands, but many of them were painted from his sketches by his scholars.

"Rubens," says Sir Joshua Reynolds, "was perhaps the greatest master in the mechanical part of the art, the best workman with his tools, that ever exercised a pencil. . . . His animals, particularly his lions and horses, are so admirable that it may be said they were never properly represented but by him. His portraits rank with the best works of the painters who have made that branch of the art the sole business of their lives. The same may be said of his landscapes. Rubens's masterpiece is generally considered 'The Descent from the Cross,' at Antwerp. He is still seen to great advantage at Antwerp; but probably the best idea of his great and versatile powers is conveyed by the collection at Munich, in which are ninety-five of his works, several of them masterpieces."

206. Marriage of St. Catherine with the Infant Christ.
A study for the great altar-piece in the Church of the Augustinians, Antwerp.
Portraits of the artist and members of his household are introduced.
The painting is fresh, well preserved, and bears unquestionable evidence of the master's hand throughout.
Purchased from the Moses Kimball Bequest.

207. Bacchus with Attendant Faun and Satyr.
Probably a copy. Purchased 1879.

MINDERHOUT HOBBEMA (?): b. Koeverden or Amsterdam, 1638; d. Amsterdam, 1709.

208. Landscape. Charles Sumner Bequest.

DAVID VINCKENBOOMS: b. Mechlin, 1578; d. Amsterdam, 1629.

209. A Fight with Death. Sumner Bequest.

HUBERT JACOBSZ, called GRIMANI: b. Delft, 1599; d. Briel, ab. 1628. Assumed in Venice the name of his patron Doge, Grimani.

210. Head of a Girl. *Athenæum. Dowse Collection.*

PEETER NEEFFS.

Doubtful whether the elder, b. Antwerp, about 1580; d. after 1656; — or the younger, b. 1620; d. after 1675.

211. Interior of a Church. *Mrs. T. O. Richardson.*

DUTCH SCHOOL.

212. Evening Landscape. Gift of Nathaniel Thayer.

NICHOLAS MAAS: b. at Dordrecht, 1632; d. at Amsterdam, 1693.

213. The Jealous Husband.

A middle-aged man, driven by jealousy, leaves his study and descends the stairs softly to surprise his wife, who is talking with a young man in a room on the ground floor. Very fine example of the master; a picture worthy of his two celebrated compositions of "The Listener," one of which is at Buckingham Palace, and the other in the gallery of the Duke of Wellington, London.

On wood: 0 m. 70 cent.; width, 0 m. 50 cent.

Gift by subscription, 1890.

ADAM PYNACKER: b. near Delft, 1621; d. Amsterdam, 1673.

214. Landscape. Bequest of Mrs. M. B. Sigourney.

ROGIER VAN DER WEYDEN: b. Tournay, 1399 (?); d. Brussels, 1464.

215. St. Luke, the Evangelist, Drawing the Portrait of the Madonna. From the collection of the Duc de Durcal.

Gift of Mr. and Mrs. Henry L. Higginson.

GABRIEL METSU: b. at Leyden, 1615; d. Amsterdam, 1668.

216. The Usurer.

In a sombre room a widow hands a parchment, with seals attached, to an old man. A little basket holding papers

hangs upon her left arm, and in her right hand she holds a handkerchief with which she dries her tears. The old man, seated before a table covered with a red-striped cloth and heaped up with money and precious objects, wears a red cap. In his left hand he holds a piece of money, which he was preparing to weigh in the scales when interrupted by the entrance of the woman. He remains untouched by the despair which she exhibits. On the left a green curtain. This picture, of very fine harmony, broad touch, and great spirit of observation, is signed in full, and has been engraved by Leopold Flameng.

Canvas: height, 0 m. 72 cent.; width, 0 m. 65 cent.

From a bequest of Sidney Bartlett.

D. VAN SANTVOORT: b. Amsterdam, 1610; d. there, 1680.

217. Portrait of a Lady. Gift of Denman W. Ross.

SIMON DE VLIEGER: b. Rotterdam, ab. 1600; d. Amsterdam. ab. 1660.

218. Marine. Bequest of Chas. Sumner.

ARTIST UNKNOWN.

219. John Eliot, the Apostle to the Indians.
Gift of Miss Rose Standish Whiting.

CORNELIS HUYSMAN, of Mechlin: b. Antwerp, 1684; d. Mechlin, 1727.

220. Landscape. *Dr. Henry J. Bigelow.*

JACQUES D'ARTHOIS: b. Brussels, bap. 1613; d. after 1684.

221. Landscape with Figures. Gift of Mrs. Francis Brooks.

DAVID TENIERS: b. at Antwerp, 1610; d. at Brussels, 1694.

222. The Interior of a Butcher's Shop.

In the foreground at the right, a young and pretty girl is cleaning the lungs and liver of an enormous ox suspended at the centre of the picture. She is seen in profile turned to the right, and looking in the opposite direction to watch a dog who is drinking the blood which has fallen into a pan placed under the ox. The butcher is passing out by a door in the background on the right, where are seen near a fireplace the master of the house and a servant. The head of the animal is

placed upon a bench. On the left the hide is thrown in a heap upon the floor, and the tongue is hung upon the wall. A wild duck, a cabbage leaf, and some household utensils complete this strikingly realistic picture, in which Teniers shows his skill in reproducing everything with that scrupulous exactitude and facility of execution, that delicacy, and that power of harmony which distinguish him in such a high degree. This vigorous painting — model of finished work — was etched by the master himself. Signed in full below at the right. Smith, Catalogue raisonné, Vol. III., p. 397. No. 517.

On wood: height, 0 m. 67 cent.; width, 0 m. 90 cent.

From a bequest of Sidney Bartlett.

223. Landscape, with Men before an Inn.

The Turner-Sargent Collection.

224. The Alchemist. "La Grimoire d' Hippocrate."

Mrs. Francis Brooks.

ALBERT CUYP. (See 239.)

225. Portrait of his Daughter. Bequest of Chas. Sumner.

GASPARD NETSCHER: b. at Heidelberg, 1636; d. 1684.

226. Lady playing a guitar.

The Turner-Sargent Collection.

227. Soap-bubbles.

Two young children are amusing themselves blowing soap-bubbles from a window, decorated on the outside with two allegorical caryatides of Freedom and Servitude, and with a bas-relief representing cupids playing. The little boy, sitting upon the window-seat, holds a pipe in his hand and watches the ascent of one of the bubbles. The little girl, inside, holds a shell with the soapsuds. A curtain, partly lifted, discloses some pieces of furniture in the room. Canvas: height, 0 m. 48 cent.; width, 0 m. 40 cent.

Gift by subscription, 1890.

JAN VAN HUYSUM: b. at Amsterdam, 1682; d. there, 1749.

228. Vase of Flowers.

A vase of sculptured marble, on which are represented children wrestling, stands in a niche upon a griotte marble bracket, and holds a superb bunch of roses,

narcissus, hyacinths, primroses, and peonies, with poppy buds at the top, just ready to open. A rose upon which rests a butterfly, and a peony with broken stalk, hang over the edge of the vase. Very important work of the master. Signed in full, on the right, upon the plinth.
Height: 0 m. 98 cent.; width, 0 m. 79 cent.

From a bequest of Stanton Blake.

SOLOMON VAN RUISDAEL: b. Haarlem, 1600; d. 1670.

229. The Ford. *The Heirs of Mrs. B. D. Greene.*

FLEMISH SCHOOL.

230. Portrait of a Man. *Mrs. Chas. C. Perkins.*

JAN VAN GOYEN: b. at Leyden, 1596; d. the Hague, 1656.

231. River in Holland, with fishing boats. *Mrs. McCalla.*

ROSA DI TIVOLI (Philipp Peter Roos), b. Frankfort, 1655; d. Rome, 1705.

232. Landscape with Goats.

Gift of Edward Wheelwright.

LUCAS CRANACH, the Elder: b. Kronach, Bavaria, 1472; d. Weimar, 1553.

233. Deposition from the Cross. Signed and dated 1538.

Bequest of Chas. Sumner.

G. HONTHORST (Gherardo dalle Notti): b. Utrecht, 1592; d. 1662.

234. Italian Mountebank. *Estate of Dr. Henry J. Bigelow.*

JACOB VAN RUYSDAEL: b. at Haarlem, 1625; d. there, 1681.

235. Skirt of the Forest. [1121.]

A marsh extends over all the foreground and in the distance towards the right, enclosed by banks covered with a luxuriant vegetation. The forest begins on the left, and the foliage of the beech, tinged with yellow by the rays of the sun, detaches itself from the darker foliage of the oak and alders. A man is fishing with a rod, and some ducks swim in the water filled with snags and weeds. Landscape full of grandeur, and executed in the most skilful manner. Signed with a monogram.

Canvas: height, 0 m. 57 cent.; width, 0 m. 72 cent.

Gift by subscription, 1890.

JACOB VAN RUYSDAEL (1625–1681) *and* PHILIP WOUWERMAN (1620–1668).

236. The Ruined Cottage.

In the centre of the composition, near a tumble-down cot-

tage which rises beside a sandy and rough road, a horseman has just alighted. A farm boy, who is looking at a little dog, holds the horse, which is a dappled gray. Before the hut, a valet seated on the ground keeps watch upon another dog and the baggage of the traveller. At the left, where the road forks, a man and a woman are resting in a meadow. On the right, a path leads to a field and to a farm-house surrounded by trees. The sky is filled with clouds, which seem to presage bad weather, but the rays of the sun dissipate them here and there, and strike upon the traveller. The figures are by Philip Wouwerman. This picture, of high rank in the works of the artist, figured at the celebrated exhibition of "Treasures of Art" at Manchester, the label of which is upon the back. Described with the greatest praise by Burger in his "Treasures of Art Exhibited at Manchester."

Canvas stretched on wood: height, 0 m. 42 cent.; width, 0 m. 51 cent.

From a bequest of Sidney Bartlett.

RUYSDAEL, JACOB VAN (after).

237. Copy of a Landscape by, and figures by Berghem.

Athenæum.

WILLEM VAN DE VELDE: b. Amsterdam, 1633; d. 1707.

A pupil of Wynants.

238. Sea Piece. Bequest of Stephen H. Perkins.

ALBERT CUYP: b. at Dordrecht, 1605; d. at that place, 1691.

239. Dordrecht.

In a meadow near the Meuse, a brown cow with a white head is smelling of some thistles. In the centre, a yellow cow, and a black one with white spots; beyond are lying a red cow and two others partly concealed, with a red cow spotted with white as keynote, turned toward the river, which is rippled by small boats. In the distance, Dordrecht in silhouette, the buildings of which are seen in profile against a sky gilded by the rays of a beautiful sunset. Very fine example of the master; a painting full of spirit, luminous, and with that free yet loaded brush which places Cuyp above all praise.

Wood: height, 0 m. 51 cent.; width, 0 m. 70 cent.

Athenæum.

JAMES KIERINCX: b. Utrecht, 1590; d. Amsterdam, 1646.

He painted landscapes of considerable celebrity, in which the figures were inserted by Poelenburg. He went to England in the reign of Charles I., and accompanied that monarch to Scotland.

240. The Ferry.

Presented by the heirs of the late J. A. Blanchard.

MICHIEL JANSZEN MIEREVELT: b. in Delft, 1567; d. there, 1641.

241. Portrait of Madam van Dorp. Signed and dated 1610. Purchased from income of a fund bequeathed by Mrs. James.

ANTHONY VAN DYCK: b. Antwerp, 1599; d. London, 1641.

242. Deposition from the Cross.

Mrs. A. B. Blodgett, New York.

Probably of the FLEMISH SCHOOL. Ascribed in Spain to DOMENICO TEOSCOPOLI, called IL GRECO: b. in Greece, about 1548; d. in Toledo, Spain, 1625. Pupil of Titian.

243. Saint Luke. *Mrs. Phebe A. Hearst, Washington.*

REMBRANDT. (Copy of.)

244. Portrait of himself. *Athenæum.*

GEERAARD SEGHERS: b. Antwerp, about 1591; d. there, 1651.

245. The Crucifixion. Bequest of Mrs. Edmund Dwight.

PETER BOËL: b. Antwerp, 1625; d. 1680.

Pupil of Snyders and of De Waal. Worked in Rome, Geneva, and Antwerp. His subjects were generally fruit, animals, and flowers. Became court painter in France after the death of Nicasius.

246. Flower Piece. *Athenæum.*

JAN VAN HUGHTENBURGH: b. Haarlem, 1646; d. Amsterdam, 1733.

247. Battle Scene. *Nathan Appleton.*

A. VAN OSTADE: b. Haarlem, 1610; d. Amsterdam, 1685.

248. Dutch Boors. *C. W. Galloupe.*

JAN STEEN: b. Leyden, 1626; d. there, 1679.

249. The Broken Pitcher. *C. W. Galloupe.*

FOURTH PICTURE GALLERY.

GEORGE DE FOREST BRUSH.

250. Mother and Child.
Purchased from the William Wilkins Warren Fund.

DENNIS MILLER BUNKER: b. New York, 1861; d. Boston, 1890.

251. Jessica. Gift by contribution.

252. Meadow Lands. Gift of Miss Susan Upham.

EDMUND C. TARBELL.

253. Girl with a Teacup. *The Artist.*

WILTON LOCKWOOD.

254. Portrait of J. B. Tileston. *The Artist.*

JAMES MCNEILL WHISTLER: b. Lowell, 1834; now resident in Paris.

256. Little Rose. Painted at Lime Regis, England.
Purchased from the Wm. W. Warren Fund.

257. Head of a Blacksmith. Lime Regis, England, 1896.
Purchased from the Wm. W. Warren Fund.

258. Sea-piece. *Mrs. Brimmer.*

JOSEF ISRAELS: b. Gröningen, 1824.

260. The Convalescent. Gift of Geo. A. Goddard.

NARCISSE DIAZ DE LA PEÑA: b. Bordeaux, 1808; d. Mentone, 1876.

261. Wood interior. Bequest of J. W. Paige.

262. Wood interior. Gift by contribution.

263. Nymph Bathing. *Miss Jane Hunt.*

264. A Turkish Café. Bequest of Thomas G. Appleton.

THOMAS COUTURE: b. Senlis, 1815; d. Villiers le Bel, 1879.
Pupil of Gros and of Delaroche: Chevalier of the Legion of Honor.

265. A Family Group. (A sketch.) Purchased from the James Fund.

THEODORE ROUSSEAU : b. Paris, 1812 ; d. Barbison, 1867.

266. Landscape: Cows Drinking at a Pool.
Bequest of Thomas G. Appleton.

CONSTANT TROYON: b. Sèvres, 1810; d. Paris, 1865.

267. Landscape with Sheep.
Bequest of Thomas G. Appleton.

JEAN LOUIS ERNEST MEISSONIER: b. Lyons, 1815; d. Paris, 1891.

269. The Guardroom. *Mrs. H. P. Kidder.*

FRANCISCO JOSÉ DE GOYA, b. at Fuendetodos, Aragon, Mar. 30, 1746; d. at Bordeaux, April 15, 1848.

270. A Street Brawl. *Dr. W. S. Bigelow.*

JEAN LÉON GÉRÔME: b. Vesoul, 1824.

271. Greek Slave. Gift of Geo. A. Goddard.

S. SALISBURY TUCKERMAN.

272. A Breezy Day Off Shore. Bequest of Miss Lucy Ellis.

EDMUND C. TARBELL.

274. In the Orchard. *The Artist.*

JEAN FRANÇOIS MILLET. (See 261.)

278. Les Moissonneurs. *Mrs. Brimmer.*
279. The Knitting Lesson. *Mrs. Brimmer.*
280. Washerwomen. *Mrs. Brimmer.*
281. Rabbits in the Early Morning. *Mrs. Brimmer.*

W. S. HAZELTINE.

282. A Court Yard in Taormina. *Mrs. Brimmer.*

JOHN CROME. Norwich, England, 1769–1821.

283. View over Norwich. *Mrs. Brimmer.*

JOHN B. JOHNSTON: b. about 1845; d. Boston, 1886.

285. The Newborn Calf.
286. Landscape, with Cattle. Gift of Artists of Boston.
287. Cow lying down. } Bequest of Miss Lucy Ellis.
288. Cow grazing. }

WALTER GAY, Paris.

289. Monk Reading. *The Artist.*
290. Le Remouleur. *Mrs. Brimmer.*

WINSLOW HOMER: b. Boston, 1836.

293. The Fog Warning. From the Otis Norcross Fund.

WILLIAM GRAHAM.

294. A Rainy Day in Venice.
Bequest of Miss Mary S. Felton.

R. H. FULLER: b. Boston.

295. Landscape. Gift of George A. Goddard.

MARY L. MACOMBER.

296. St. Catherine. Gift of the Artist.

ADOLPH SCHREYER: b. 1828, in Frankfort-on-the-Main, d. in Paris, 1895.

297. The Halt at the Fountain.
Given in memory of Wm. G. Russell, by his children, Mrs. Roger N. Allen, Marion Russell, and Thomas Russell.

FERDINAND VICTOR EUGÈNE DELACROIX: b. near Paris, 1798; d. Paris, 1863.

298. The Lion Hunt, painted in 1858. Once in the Borie Collection, Philadelphia.
Purchased from the Sylvanus A. Denio Fund.

299. Pietà.
A MEMORIAL TO MARTIN BRIMMER.

SCIPIONE VANNUTELLI: b. Rome. Contemporary.

300. An Incroyable. *Mrs. Brimmer.*

WM. BABCOCK: b. U. S.; d. France, 1899.

301. The Red Hat. } Bequest of the Artist.
302. The Quartet. }
303. Flowers. *Mrs. Frederick Frothingham.*
304. French Peasant. *Mrs. Frederick Frothingham.*

ELIHU VEDDER, Rome: b. New York, 1836.

305. The Lair of the Sea Serpent.
Bequest of Thomas G. Appleton.
306. Italian Landscape. Bequest of Chas. Sumner.

307. The Sphinx.
308. The Fisherman and the Djinn. } *Mrs. Brimmer.*
309. The Roc's Egg, 1868.
310. Dominican Friars. *Miss Jane Hunt.*

T. H. Hotchkiss.

311. Cypresses on Monte Mario, 1868.
312. Cypresses and Convent at San Miniato, Florence.
Mrs. Brimmer.

Charles Walter Stetson.

313. A Pagan Procession. *Isaac C. Bates, Providence.*

John LaFarge: b. New York, 1835.

314. Halt of the Wise Men. Gift of Edward Hooper.

J. J. Enneking.

318. Landscape. *The Artist.*
319. Portrait of George Fuller. *The Artist.*

Frederic P. Vinton.

320. Portrait of Mrs. Rufus B. Kinsley.
Mrs. Frederick H. Prince.
321. Portrait of Alexander Moseley.
Bequest of Alexander Moseley.

C. E. L. Green.

322. On the Beach, Holland.
Bequest of Miss Lucy Ellis.

Félix Ziem: b. Beaune, 1821.

323. Coasting Craft at Venice.
Bequest of Miss Lucy Ellis.

Abbott H. Thayer.

324. Portrait Head of a Girl.
Miss Mary Amory Greene.

Charles H. Hayden.

325. The Turkey Pasture.
This picture won the Jordan Prize, 1895.

MRS. LILLA CABOT PERRY.

326. Portrait of a Lady holding an Orchid. *The Artist.*

ADELAIDE COLE CHASE.

327. Portrait of Henry Sayles. *The Artist.*

HERMANN DUDLEY MURPHY.

329. Portrait of H. O. Tanner. *The Artist.*

FIFTH PICTURE GALLERY.

JEAN BAPTISTE COROT: b. Paris, 1796; d. 1875.

Studied under Michallon and Victor Berlin, and then passed several years in Italy.

350. Dante and Virgil entering the Infernal Regions.
Gift of Quincy A. Shaw.

351. Forest of Fontainbleau.

Exhibited at the Salon of 1846. The next year Corot was decorated with the Cross of the Legion of Honor.

Gift of Mrs. S. D. Warren.

352. Landscape after Sunset. Bequest of J. W. Paige.

353. Landscape with Willows. *Mrs. Brimmer.*

354. Nymphs bathing, — an unfinished landscape.
Gift of James Davis.

355. Près Gisors.
Gift of Mr. and Mrs. Frederick Frothingham.

356. Portrait of the Sculptor, Rude.
Gift of Mrs. S. D. Warren.

ABBOTT H. THAYER: b. Boston, 1849.

358. Formerly called "Caritas."

This picture was awarded the prize of the William L. Elkins Fund, at the exhibition of the Philadelphia Academy, 1895-6. It has since in great measure been repainted.

Purchased from the Wm. W. Warren Fund.

ALEXIS VAVIN.

359. The End of the Afternoon, Antibes.
Edward W. Emerson.

ÉMILE LAMBINET: b. Versailles, 1815; d. Bougival, 1878.

360. Under the Willows. Bequest of J. W. Paige.

JOHN W. ALEXANDER.

361. Isabella and the Pot of Basil.
Gift of Ernest W. Longfellow.

WILLIAM M. HUNT: b. Brattleboro, Vt., 1824; d. 1879.
In 1846 entered the Academy of Düsseldorf, and afterwards studied under Couture and Millet. For three years exhibited at the Paris Salon. During the last years of his life his studio was at Boston.

362. Portrait of himself. 1866.
Purchased from the Sylvanus A. Denio Fund.
363. Girl Reading. Gift of Mrs. Chas. W. Dabney.
364. Portrait of himself, painted in Paris, 1849.
Gift of William P. Babcock.
365. Peasant Girl at Barbizon. *Mrs. Brimmer.*
366. Head of "Sleep" for Anahita. *Miss Jane Hunt.*
367. Twin Lambs.
368. Marguerite. *Mrs. Brimmer.*
369. Portrait of Miss T———.
Bequest of Miss Lucy Ellis.
370. Original Study for "Anahita" (on a tea tray).
Gift of Miss Jane Hunt.
371. Storm off Manchester. *Quincy A. Shaw.*
372. Study for "Anahita." *Miss A. P. Rogers.*
373. The Hurdy-Gurdy Boy. } Bequest of
374. Girl with Kitten. } Edmund Dwight.

HENRI A. L. LAURENT-DESROUSSEAUX.

375. The Morning Watch. *Mrs. Lilla Cabot Perry.*

JEAN FRANÇOIS MILLET. (See 261.)

376. The Shepherdess. Gift of S. D. Warren.
377. Portrait of Himself. Painted about 1842. See Sensier, *La vie de J. F. M.*, p. 76.
Gift by contribution.
378. Homestead at Gréville.
Gift of Rev. and Mrs. Frederic Frothingham.

JOHN S. SARGENT.

379. Portrait of the Son of Augustus St. Gaudens.
Mrs. Augustus St. Gaudens.

CHARLES FRANÇOIS DAUBIGNY: b. Paris, 1817; d. there, 1878.

380. Road through the Forest.
Gift of Mrs. S. D. Warren.

J. L. A. T. GÉRICAULT: b. Rouen, 1791; d. Paris, 1824.

381. Study of a Cuirassier, dated 1818.
Gift of S. D. Warren.

HENRI REGNAULT: b. Paris, 1843; died on the field of Buzenval, Jan. 19, 1871.
Pupil of Lamothe and Cabanel.

382. Automedon with the Horses of Achilles.
Gift by contribution.

383. Sketch for the Automedon.
Gift of Edward Brandus.

FRANÇOIS LOUIS FRANÇAIS: b. Plombières, 1814; d. 1897.
A pupil of C. Vernet and Gulvin.

384. Wood Interior. Gift of E. D. Boit.

W. L. PICKNELL: b. Vermont, 1854, d., Marblehead, 1897.

385. Sand Dunes of Essex. Gift to the Museum.

J. FOXCROFT COLE.

386. A Normandy Pastoral: near Honfleur.
Purchased by contribution.

ACHILLE FRANÇOIS OUDINOT: b. at Damigny, 1820; d. 1891.

387. The Ferryman.
Frederick R. Sears, Jr.

CÉSAR DE COCK, b. in Ghent in 1823.

388. On the River Epte, Gasny, France.
Dr. H. K. Oliver.

JOHN LESLIE BRECK: b. April 10, 1860; d. Boston, March 18, 1899.

389. Autumn in Giverny. *Mrs. Ellen F. Rice.*

MOSES WIGHT: b. Boston, 1827; d. Paris, 1895.

390. Portrait of Alexander von Humboldt at the age of 82.
Bequest of the Artist.

GEORGE FULLER: b. Deerfield, Mass., 1822; d. Boston, 1884.
391. Arethusa. A gift by contribution.

EUGENE FROMENTIN: b. La Rochelle, 1820; d. St. Maurice, 1876.
393. Khan in Algiers. Bequest of J. W. Paige.

GEORGES MICHEL: b. Paris, 1763; d. 1843.
394. Landscape. *John H. Sturgis.*

THOMAS COUTURE: b. 1815; d. 1879. (See No. 265.)
395. Study for the "Volunteers of 1792."
Presented by the contribution of several persons.
396. Head of a Bacchante. Gift by contribution.
397. Portrait of Mme. Couture.
Gift of Mrs. S. D. Warren.
398. Portrait Head. *J. T. Coolidge, Jr.*

THOMAS ALLEN.
401. On Guard. *The Artist.*

GEORGE INNESS: b. Newburgh, N. Y., 1825; d. Scotland, 1894.
402. The Rising Storm. Gift of George Higginson.

ANTON MAUVE: b. Zaandam; d. 1888.
403. Cattle grazing. *Mrs. Franklin Gibbs.*

THOMAS ROBINSON: b. Nova Scotia, 1835.
404. Cattle Ploughing. Gift by contribution.

CLAUDE MONET: b. Paris.
405. La Falaise des Dalles.
406. La Petite Creuse. } *Denman W. Ross.*
407. Marine.

LÉON BONNAT: b. Bayonne, 1833.
408. Portrait of Henry L. Pierce.
Gift of Charles Frost Aldrich and Talbot Aldrich.

IN THE SOUTHERN CORRIDOR.

HENRI LEROLLE: b. Paris.

Pupil of Lamothe. Medal, first-class, 1880.

410. By the Riverside (1881). Gift of Francis C. Foster.

A photogravure of this painting, by Goupil & Cie, was published in the Gallery of Contemporary Art, Gebbie & Co.

H. THOMPSON.

411. A Picardy Idyll. *Roswell Douglas Sawyer.*

JOHN S. SARGENT: b. Florence, 1856.

413. El Jaleo. *T. Jefferson Coolidge.*

WALTER GAY.

414. The Weaver. *The Artist.*

WM. MORRIS HUNT. See No. 362.

415. The Prodigal Son. *Miss Jane Hunt.*

416. Hamlet. *Mrs. S. Slater.*

J. FOXCROFT COLE.

417. Coast of Normandy looking towards Havre. *Mrs. S. D. Warren.*

F. W. LORING.

418. Bridge at Chioggia. *The Artist.*

JOSEPH LINDON SMITH.

419. Sixteen Water Colors. Lent by *Denman W. Ross.*

Five Water Colors. Lent by *The Artist.*

B. DE BLOIS.

421. Winter Evening. *The Artist.*

TIZIANO VECELLIO DA CADORE (Ascribed to).

424. Marriage of St. Catherine. *C. C. Felton.*

GIOVANNI PAOLO PANNINI. (See 90.)

425. Roman Picture Gallery. *Athenæum.*

CHARLES SPRAGUE PEARCE.

426. The Widow. *The Artist.*

ROBERT BARRETT BROWNING: b. England, 1848.

427. Solitude. Gift of Mrs. Bloomfield H. Moore.

DRAWINGS.

WILLIAM MORRIS HUNT. (See 363.)

Charcoals and Crayons.

Numbers 430A–H were purchased at the Hunt Sale and of the Estate.

430 A. The Quarry.
430 B. Washing by the River.
430 C. Study of Clouds.
430 D. Landscape, with Water.
430 E. Merrimack River.
430 F. River Landscape.
430 G. Harbor View.
430 H. Sunrise on the St. John's River.
431 A–C. *Miss H. M. Knowlton.*
432. The Singers. *Mrs. Hunt.*
433. Butterflies.
434. Twilight at Magnolia.
435. Baseball.
436. Horseman in Mexico.
437. Portrait of Milton H. Sanford.
Gift of Mrs. Geo. W. Long.
437A. Fortune at the Helm. Gift of Miss Jane Hunt.

J. FOXCROFT COLE: b. Jay, Maine, 1837; d. Boston, 1892.

438. Thirty-two studies of sheep, goats and dogs.
Gift of Mrs. Adelaide Cole Chase.

DR. WILLIAM RIMMER, Milton, 1816–1879.

439, 440. Twelve Drawings in two frames. Purchased.
Young Lioness.
Young Lion.
Lion and Mouse.
Dante and the Lion.
Head of an Old Lion.
Evening — "Fall of Day."
The Soothsayer.
Achilles, Iliad, Book IV.

Warriors in Camp.
"Victory."
A Dead Soldier.

441. Evening — "Fall of Day" (Pastel).

442. Struggle between North and South, 1860.
Gift of Edward C. Cabot.

443. Dedicated to the 54th Regiment Mass. Vols.
Wm. R. Ware.

J. B. POTTER: holder of the "Paris Scholarship," 1891.

444. Portrait Head, drawing.

H. D. MURPHY.

445. Pen and Ink Drawing. *The Artist.*

GEORGE DU MAURIER, London: b. England, 1834; d. there, 1896.

446. Anniversary of a Wedding Day at a Suburban Villa.
Gift of Denman W. Ross.

447. "And now let us Talk of Something Else."
Gift of Denman W. Ross.

F. A. MORITZ RETZSCH: b. Dresden, 1779; d. there, 1857.

448. The Rest in Egypt. Gift of John A. Higginson.

G. STUART NEWTON. (See 140–144.)
Sketches made when a pupil of the Royal Academy, 1817.

449. Samuel Rogers. }
450. H. Fuseli. } From the Everett Fund.

F. O. C. DARLEY: b. Philadelphia, 1822; d. 1888.

451. Drawing. Gift of Nathan Appleton.

SAMUEL W. ROWSE: b. Bath, Me., 1822.

452. Portrait of a Lady (charcoal).
Bequest of James Russell Lowell.

FRANÇOIS LOUIS FRANÇAIS. See 384.

453. Douarnenez Finistère, 1868. Gift of E. D. Boit.
India Ink.

DAVID COX: b. n. Birmingham, 1783; d. 1859.

454. Landscape with Cattle. Sepia. *The Athenæum.*

RAPHAEL MENGS: b. Aussig, 1728; d. Rome, 1779.

455. The Entombment. A very careful drawing in black and white crayon, 4 feet by 5 feet 2 inches.

Mengs was at work upon this drawing at the time of his death, as the inscription records.

Mrs. Geo. H. Chickering.

PAUL DELAROCHE: b. Paris, 1797; d. Paris, 1856.

456. Christ the Hope and Support of the Afflicted. A Cartoon. See Isaiah, ch. 41, v. 13. "For I, the Lord thy God, will hold thy right hand, saying unto thee, Fear not; I will help thee."

The first drawing of this composition was made at Eisenach in 1847, and given by the artist to the Duchess of Orleans. In 1851 Delaroche painted a sketch from a tracing of the original drawing (6 x 8 inches), which was purchased at the sale of his works at Paris in 1857 for $1,550, and is now in the Belmont Gallery at New York. At the time of his death, Delaroche had begun to put the composition upon canvas, figures life-size. Property of the *Athenæum*.

JEAN FRANÇOIS MILLET. (See 261.)

457–58. Twenty-one Drawings, Water Colors, etc., in two frames. Gift of Martin Brimmer.

Pen and Ink.

Landscape, with Farm Buildings.
Landscape, "près Cusset."
Landscape, "Vichy, 12 juin 1886."
Landscape, with Culvert.

Water Color.

Landscape, with Rocky Stream.
Landscape, with Gate. Vichy.
Landscape — Road "près Cusset."
Landscape, with Pool.
Landscape, with Church.

Crayon.

Landscape, — trees in foreground; in background, figures bearing fagots.
Shepherdess and Sheep grazing.
Shepherd Girl knitting.
Water-Carrier.
Woman feeding a Child in her lap.

Woman churning.
Women bringing fagots from a wood.
Twilight — Going Home.
Gleaners.
The Sower.
Man with Wheelbarrow.

Pastel.

459. Boy and Girl with Bird's Nest before a Figure of Pan. Gift of Martin Brimmer.

460. Landscape. (Water color.)
461.
462. Three Drawings.
463.
} Gift of Rev. Frederick and Mrs. Frothingham.

464. Woman Tending a Cow. *Mrs. Frederick Frothingham.*

465.
466. Water Color Studies. *Mrs. Frederick Frothingham.*

WASHINGTON ALLSTON. (See 101.)

Sketches, unfinished oils, studies in sepia, chalk, etc.

470. Storm at Sea, 1818. (Water color.)
The ship "Galen," on which the artist returned from Europe. Drawn on shipboard after the storm.
Mr. S. Franklin Dexter.

471. Tracings from the original picture of Jacob's
472. Dream; at Petworth Castle.

473. Uriel in the Sun. Tracing from the picture at Strafford House.

474. Una. Tracing from the outline of the painting owned by Mrs. Hatch, Medford.

Sketches, unfinished oils, etc.

475. A Sibyl. Outline in chalk. Life size.
476. Ship at Sea. Sketch in chalk.
478. Titania's Court. An outline.
479. "A Troubadour"? Girl in male costume.
480. Heliodorus driven from the Temple. Sketch in chalk.

The above with a large number of drawings by Allston deposited with the Museum by his heirs.

482. First Study for "Christ healing the Sick."
483. The Prophetess: an Outline.

JOHN SINGLETON COPLEY. (See No. 137–151.)

484. Study for a portrait of a man. *Athenæum.*
485. Original sketch for the portrait of Lord Mansfield. *Athenæum.*
486. Original unfinished sketch for the Death of Chatham. *Copley Amory.*
487. Study for a painting. Death of Major Pierson. *Athenæum.*
488. Study for a portrait of a lady. *Athenæum.*
489. Study, Daughter of George III. *Miss Mary Amory Greene.*
489A. Study of a Hand. *Edward Linzee Amory.*

J. M. W. TURNER; b. London, 1775; d. there, 1851.

490. } Two pencil drawings — Castle in Scotland.
491. } *Denman W. Ross.*
491A. Pencil drawing — Study of men caulking the bow of a ship. *H. A. Eaton.*
492. On the Rhine. (Water Color.) *Denman W. Ross.*
493. Sketch. (Water Color.) *Denman W. Ross.*

JOHN RUSKIN: b. London, 1819; d. 1900.

494. Drawing of the Emperor's Palace, Berlin. Gift of D. W. Ross.
495. One of the Towers of Fribourg. Pen and Ink, with Color. *Mrs. John H. Sturgis.*
496. Study of Leaves. Drawing. *Mrs. John H. Sturgis.*

SAMUEL PROUT: b. Plymouth, Eng., 1783; d. Camberwell. 1852.

497. A Gothic Portal. *Denman W. Ross.*
498. Strasburg. *Denman W. Ross.*

PAUL VERONESE: b. Verona, 1528; d. Venice, 1588.

499. The Dying Cardinal. *Turner-Sargent Collection.*

MISS LUCY ELLIS: d. July, 1899.

500. Study — Head of a Woman. Bequest of Miss Lucy Ellis.

MME. M. L. E. VIGÉE LE BRUN: b. Paris, 1755; d. there, 1842.

501. Study in red chalk. Gift of Nathan Appleton.

PASTELS.

CONSTANT TROYON: b. Sèvres, 1810; d. 1865.

504. Oxen Ploughing. Bequest of Thomas G. Appleton.

JEAN FRANÇOIS MILLET.

505. The Buckwheat Harvest.
506. The Coming Storm. } *Mrs. Brimmer.*
507. Shepherdess. *Mrs. Brimmer.*
508. Killing the Hog. Gift of Mrs. S. D. Warren.

LOUIS KRONBERG.

509. Head.
510. Getting Ready for the Ballet. *The Artist.*

AFTER FRANCESCO BARTOLOZZI. 1730–1813.

511. Amorini, from the Farnesina. *Chas. C. Perkins.*

ANNA E. KLUMPKE.

512. Gran'mère Barbizon. *The Artist.*

WATER COLORS.

EDWARD D. BOIT: b. Boston.

514. Place de l' Opera. } Gift of the
515. Place de l' Etoile, Arc de Triomphe. } Artist.

ARMAND THÉOPHILE CASSAGNE: b. Landin, 1823.

516. Le dormoir du Nid de l'Aigle.
517. Le Charlemagne et le Roland.

Gift of Mrs. Caroline Tappan.

WINSLOW HOMER, b. Boston, 1836.

518. Leaping Trout.
519. Indian Camp. } Purchased from the Wm.
520. Trout Fishing. } Wilkins Warren Fund.
521. Quananiche Fishing.

JACOB WAGNER: b. Bavaria, 1852; d. 1898; resident of Dedham, Mass.

522. Neponset River, Milton. Gift of Augustus P. Loring.

EDWARD BURNE-JONES: b. Birmingham, 1833; d. 1898.

523. Le Chant d'Amour.

Helas, je sais un chant d'Amour,
Triste ou gai tour à tour.

Mrs. Brimmer.

JOHN LAFARGE. (See No. 314.)

524. Sacred Font in the temple of Iyemitsu, Nikko.

Mrs. Brimmer.

525. Figure of a Girl with a torch; study for a memorial window.

526. Old farm house, Hazard farm, Newport. Afternoon Sunlight. *Mrs. Brimmer.*

GEORGE A. FRIPP, R. W. S., London: b. 1813.

527. Glen Slighan, Skye.
Purchased at the Exhibition of English Water Colors, 1885.

JOHN CONSTABLE. See 75–77.

528. Borrowdale, Morning. 1806.
Gift of Denman W. Ross.

JOHN VARLEY.

529. Snowdon from Capel Curig. *Sidney A. Kimber.*

ARTHUR CROFT, England.

530. Chalets at Veyres, Sierre. *The Artist.*

WILLIAM HUNT, England, 1790–1864.

531. Sketch of a Boy. *Denman W. Ross.*

E. ROESSLER FRANZ.

532. Cypresses of the Villa d'Este, Tivoli, Rome.
Purchased at the Exhibition of English Water Colors, 1885.

A. TEERLINK: b. Dordrecht, 1777; d. Rome, 1857.

533. Landscape with Animals. Bequest of William Minot.

PETER DE WINT: b. at Stone, Staffordshire, Jan. 21, 1784; d. London, June 30, 1849.

534. Mountains in Wales. *Dr. W. S. Bigelow.*

JACOB MARIS, b. The Hague, 1837; d. 1899.

535. Teaching the Dog.
Purchased from the Abbott Lawrence Fund.

ARTHUR PEEL CHENOWETH.

536. The Herder. *Mrs. A. Van D. Chenoweth.*

MRS. MARY E. GODDARD-WILLIAMS.

537. Staircase of the Bargello, Florence. *The Artist.*

538. Choir of Santa Maria Novella, Florence. *The Artist.*

ARTHUR ROTCH.

539. The Bridge and Citadel of Würzburg. *The Artist.*

LOUIS K. HARLOW.

540. The Wood-chopper. *The Artist.*

JOHN W. BUNNEY.

541. Choir and Apse of San Vitale, Ravenna, 1874.
Bequest of Stephen H. Perkins.

CAMILLE PISSARRO: b. in Normandy.

542. Shepherd in the Rain. *Mrs. Lilla Cabot Perry.*

543. Spring, Regent's Park, London.
Mrs. Lilla Cabot Perry.

DANIEL MACLISE: b. Cork, 1811 (or 1806); d. Chelsea, 1870.

545. Portrait of Himself in 1829.
Gift of W. Irving Jenkins.

W. ROELOFS: b. Amsterdam, 1822.

546. On a Canal, Holland. *Miss C. L. W. French.*

WILLIAM BLAKE: b. London, 1757; d. 1828.

Nine illustrations of Milton's Paradise Lost.

550. "Father! thy word is passed; man shall find grace."
Paradise Lost, *Book* iii., *line* 227.

551. The Creation of Eve. *Book* viii., *line* 470.

552. Satan watching the caresses of Adam and Eve.
Book iv., *line* 366.

553. Adam and Eve sleeping. Satan, in the shape of a toad, close to the woman's ear. *Book* iv., *line* 800.

554. Raphael, with Adam and Eve. *Book* v., *line* 443.

555. Lucifer and the Rebel-angels hurled into the abyss.
Book vi., *line* 864.

556. Eve eating the Apple. *Book* ix., *line* 791.

557. Adam and Eve taken by Michael out of Eden.
Book xii., *line* 632.

558. The Crucifixion, foretold by Michael to Adam while Eve lies sleeping. *Book* xii., *line* 415.

Nine illustrations of the Bible. 1805–1810?

559. Plagues of Egypt. Famine. *Exodus* ix., x.
560. " " Plague. *Exodus* ix., x.
561. " " Death of the First-born. *Exodus* xii.
562. Moses erecting the Brazen Serpent. *Numbers* xxi.
563. Hell receiving the King of Babylon. *Isaiah* xiv. 9.
564. The Whirlwind in Ezekiel's Vision. *Ezekiel* i.
565. David encountering Goliath. 1 *Samuel* xvii.
566. The Woman taken in Adultery. *John* viii. 8, 9.
567. Abraham about to sacrifice Isaac. *Genesis* xxii.

Eight illustrations to Comus.

569. The Lady lost in the wood; the Attendant Spirit is disappearing on the right; while, on the left, Comus accosts her disguised as a simple Villager. *Comus*, *verse* 92 *and verse* 294.

The Lady singing, seated on a bank; Comus and his rabble-rout appearing on the hill behind. *Verse* 229.

The Attendant Spirit appearing as Thyrsis between the two brothers. *Verse* 489.

"Two such I saw." Comus, disguised as a shepherd, looking on the two brothers clambering up the hill. *Verse* 290.

570. The Banquet. Comus standing in front with goblet and wand in hand; the Lady sitting in the enchanted chair; the monstrous rabble seated around the table. *Verse* 810.

The brothers rush in, with drawn swords, to save their sister; Comus and his rout disappearing. *Verse* 813.

Sabrina rises, attended by water-nymphs. *Verse* 888.

"Noble Lord and Lady bright,
I have brought ye new delight."

Return of the sister and brothers to their parents. *Verse* 965.

571. Christ Blessing. (*In tempera.*)
James Jackson Jarves.

J. Lindon Smith.

572. The Arno at Pisa. *Denman W. Ross.*
573. Narcissus, from a bronze in the Naples Museum.
574. Andrea Loredan, from a bronze in Venice.
575. Head of a Cherub. *Denman W. Ross.*
576. Shield with Angels, Ducal Palace, Venice. *Denman W. Ross.*
576A. The Duomo — Lucca. *Denman W. Ross.*
577. Madonna and Child. Fresco in the Baptistry at Parma. *The Artist.*

Walter Crane, London.

578. Puss in Boots. Seven drawings.
579. Flora's Feast. Three drawings.
Gift of Mrs. John L. Gardner.

Thomas Bewick.

580. Birds. *Denman W. Ross.*

Chinese.

581. Three landscapes: painted at Canton or in the Kwang Tung province.
Gift of Wm. Dolan of Hongkong.

Hiroshi Yoshida, Tokyo, Japan.

583. Balcony of Temple Myogi.
584. Children at the Temple Gate, Mount Myogi.
From the Abbott Lawrence Fund.

Hachiro Nakagawa, Tokyo, Japan.

585. Nio, — one of the figures which stand on either side of the gate of the Temple Totaiji, Nara, by Unkei.
From the Abbott Lawrence Fund.

Joseph Lindon Smith.

587. Philæ, portico.
589. Effigy of Ilaria del Carretto, Lucca.
Henry P. Kidder.

Miss Laura C. Hills.

590. St. Elizabeth.
591. The Gold Fish.
592. Fire Opal.
593. Study of a Head.
The Artist.

Nesbitt Benson, Jackson, Miss.

594. Old Lady Reading. *The Artist.*

MINIATURES.

"Peint par Faneuil De La Croix son fils, 1731."
Member of the Faneuil Family. *Miss M. A. Jones.*

George L. Saunders.
Portraits painted about 1834. *Athenæum.*

Miss Caroline Schelky.
Portrait of Alexander Reinagle, of Philadelphia. 1814.
Mrs. Franklin S. Phelps.
After painting by Domenichino. 1818.
Mrs. Franklin S. Phelps.

Alvan Clark: b. Ashfield, Mass., 1804; d. Cambridge, 1887.
Portrait of Mrs. Henry Smith (Zebiah May Gore). 1836. *Mrs. Nelson V. Titus.*

Anna C. Peale. 1821.
Portrait of Mrs. John Baxter. *Miss E. H. Bailey.*

Henry Gerhard Fette.
Portrait of F. C. Gröger, artist. *M. M. Fette.*
Portrait of Baron von Cronstern, Jr. *M. M. Fette.*

Miss S. L. Allen.
Portrait of Thorwaldsen.
After a portrait in oil.
Gift of Mrs. Charles C. Little.
Portrait of Phillipe de Champagne.
After the portrait in the Louvre, by himself.
Gift of Mrs. Charles C. Little.

Frederick Millet.
Portrait of Napoleon I. Bought in Paris, 1852, at the sale of Marshal Soult. *J. T. Coolidge, Jr.*

Judlin. About 1796.
Portrait of Jesse Smith. *Miss Sarah E. Smith.*

UNKNOWN.

Portrait of Miss Anna E. Sturgis. Painted in France about 1824.

Portrait of Rev. John Clarke. Pastor of the First Church of Boston, 1778–1798.

The First Church of Boston.

WASHINGTON ALLSTON.

Portrait of John Harris, of Cambridge. Painted when classmates at college.

Bequest of Miss Charlotte Harris.

UNKNOWN.

Portrait of a Lady. *Mrs. D. P. Kimball.*

Portrait of a Lady. *Mrs. D. P. Kimball.*

EDWARD G. MALBONE : b. Newport, R. I., August, 1777; d. Savannah, Ga., May 7, 1807.

Portrait of Mrs. James Carter.

Bequest of Mrs. James W. Sever.

Portrait of Washington Allston. Purchased from income of the Otis Norcross fund.

MISS SARAH GOODRIDGE.

After a painting by Stuart.

Portrait of Russell Sturgis.

Gift of Mrs. Henry P. Sturgis.

SUNQUA. CANTON, CHINA. 1852.

Portrait of Henry P. Sturgis.

Gift of Mrs. Henry P. Sturgis.

UNKNOWN.

Portrait of Marie Antoinette. *Miss Helen Griggs.*

Portrait of R. W. Moffat. *Robert T. Moffat.*

Portrait of Moses Titcomb. *Mrs. Walter Aiken.*

DOYLE.

Portrait of S. R. C. Moffat. *Robert T. Moffat.*

UNKNOWN.

Portrait of Miss Caroline Gore (afterwards Mrs. Charles O. Rogers). *Mrs. Nelson V. Titus.*

AFTER GERARD DOUW.

Der Federschneider. *Miss M. M. Fetter.*

UNKNOWN.

Miniature paintings of Cape Town, Africa. On leaves of the Silver Tree. *John A. Welsh.*

BYZANTINE.

Miniature on wood. *Miss Helen Griggs.*

MISS SARAH GOODRIDGE.

Portrait of herself.

Portrait of Gilbert Stuart.

Gift of Miss H. S. Walker.

JOHN SINGLETON COPLEY. (1737–1815.).

Portrait of S. Salisbury. *Miss Elizabeth Greene.*

UNKNOWN.

Portrait of D. B. (Dr. Burrage or D. Burgess?)

Thomas Kenny.

MISS JANE HUNT.

Portrait of Josephine. Original by Jean Baptiste Isabey. *The Artist.*

Portrait of Madame Culaincourt. *The Artist.*

The following are the gift of NATHAN APPLETON:

JEAN LOUIS ERNEST MEISSONIER : b. Lyons, 1815.

Portrait of Prince Napoleon (Plon-Plon).

UNKNOWN.

Portrait of Madame Sarolta.

Portrait of Miss Coffin, sister of D. N. Coffin, of Portland, Me.

Portrait of Angelica Kauffman(?).

Portrait of Josephine de Beauharnais, Empress of France.

OIL PAINTINGS.

IN THE PORCELAIN ROOM.

CARLO CIGNANI: b. Bologna, 1628; d. Forli, 1719.

600. Hagar and Ishmael. *Athenæum.*

FRANCESCO ZUCCARELLI, Tuscany, 1702, 1788.

601. Landscape. *Athenæum.*

MICHAEL AMERIGA ANGELO DA CARAVAGGIO, 1569, 1609, Rome (attributed to).

602. Itinerant Musicians. Bequest of Chas. Sumner.

PIETRO DA CORTONA: b. Cortona, 1596; d. Rome, 1669.

603. Hercules and Omphale. *J. C. Hooker.*

UNKNOWN.

604. Fruit, Flowers, and Still Life. *Athenæum.*

LUCA GIORDANO. Naples, 1632–1705.
Pupil of Pietro da Cortona.

606. The Golden Age. Bought from the Council Chamber, Florence. *Athenæum.*
Gift to the Athenæum, from Geo. W. Wales.

IN THE LAWRENCE ROOM.

PANDOLFO RESCHI: b. Dantsic, 1643.

Pupil of Jacopo Borgognone.

607. Landscape with Huntsmen.
Gift of Francis Brooks.

608. Landscape with Fishermen.
Bequest of Mrs. Peter C. Brooks.

609. Landscape with Figures on a Road.
Bequest of Mrs. Peter C. Brooks.

GASPAR POUSSIN, Rome, 1613–1675 (attributed to).
Pupil of Niccolo Poussin.

609A. Landscape. *Athenæum.*

KAREL DU JARDIN: b. Amsterdam, 1640; d. 1678 (attributed to).
Pupil of Nicholas Berghem.

610. Figures at a Fountain. *Athenæum.*

JOHN VAN ZOON: b. Antwerp, about 1650; d. 1700.

611–12. Still Life. Bequest of Charles Sumner.

IN THE LOWER HALL.

JULES ROMAIN JOYANT: b. Paris, 1803; d. there, 1854.

613. Grand Canal, Venice.

CARLO MARCO.

614. Landscape. *Mrs. Horatio Greenough.*

CHARLES SPRAGUE PEARCE.

616. A Village Funeral in Brittany. *The Artist.*

SCULPTURE.

IN THE HALL.—SECOND FLOOR.

MISS ANNE WHITNEY.

1. Le Modèle. Bust in bronze.
Gift of Mrs. Maria W. Chapman.

JOHN GIBSON.

2. Love disguised as a shepherd.
Bequest of Thos. G. Appleton.

NAPOLÉON JACQUES.

3. Bronze Bust of Peter the Great, Emperor of Russia.

AUGUSTUS ST. GAUDENS, New York.
Pupil of Jouffroy.

4. Bronze Medallion, Bastien-LePage, Paris, 1880.
Purchased at the Exhibition of 1880.

GIULIO MONTEVERDE, Genoa.

5. The first inspirations of Columbus.
Gift of A. P. Chamberlain.

HORATIO GREENOUGH.

6. The Guardian Angel. *Laurence Curtis.*
7. Castor and Pollux, a relief.
8. Bust of Napoleon. Bequest of Mrs. Greenough.

A. FALGUIÈRE.

9. Diane Chasseresse. *Dr. Chas. G. Weld.*

RICHARD S. GREENOUGH.

10. Carthaginian Girl. *Athenæum.*
Gift of Miss Joy.

AUGUSTE RODIN.

11. The Flight of Love. *Jas. F. Sutton.*

Æ. Apolloni.

12. Bust of Father Grafton.

S. C. Drew.

Bronze Mask of Napoleon.

13. From a cast taken by Dr. F. Antommarchi immediately after death. *Athenæum.*

Giovanni Lorenzo Bernini: b. Naples, 1598; d. 1680.

14. Figure of Christ bound to a column.

L. Tassi.

15. Bust of Humbert I., King of Italy. 1883.
Gift of his Majesty to the City of Boston.

Baron Henri de Triqueti, France, 1804–1874.
Studied with Hersent.

16. Dante and Virgil, half-figures in bronze.
Gift of Mrs. Edward Lee Childe.

Unknown.

17. Bust of Raphael. } *Athenæum.*

18. Bust of Rubens. } Gift of Thos. H. Perkins.

Augustus St. Gaudens.

19. Relief in bronze of George Hollingsworth, late teacher of drawing in the Lowell Institute.
Gift of his pupils.

Giovanni Dupré.

20. Dante. Ideal figure executed in 1845.
Mrs. C. C. Perkins.

Henry Hudson Kitson.

22. La Musique de la Mer (bronze).
Mrs. D. P. Kimball.

Herbert Adams.

23. Linda. *The Artist.*

Thomas R. Gould.

24. Imogen. *Mrs. Gould.*

Augustus St. Gaudens.

25. Marble Bust of Hon. Martin Brimmer. First President of the Museum.

IN THE LOWER HALL.

THOMAS G. CRAWFORD: b. New York, 1814; d. 1857.

25. Orpheus. *Athenæum.*
26. Hebe and Ganymede. Gift of Charles C. Perkins.
27. Bust of Charles Sumner. Sumner bequest.
28. Venus as Shepherdess. (A Relief after Thorwaldsen.) Bequest of Miss Ida Deacon.

HORATIO GREENOUGH: b. Boston, 1805: d. 1852.

29. Bust of Hamilton. Bequest of Mrs. Greenough.
30. Cupid, bound. Bequest of Mrs. Greenough.

HIRAM POWERS: b. Vermont, 1805; d. 1873.

32. Faith (a bust). From Stanton Blake.

DR. WILLIAM RIMMER: d. Milton, 1879.

33. Head of St. Stephen.
    The head was cut from a block of granite, without previous modelling.
    Bequest of Stephen H. Perkins.

WILLIAM W. STORY, Rome: b. Salem, 1819.

34. Venus (a statuette).
35. Bacchus (a statuette).
    Gift of Mrs. Russell Sturgis, London.

W. MATTHIÆ; pupil of Thorwaldsen.

36. Bust of Beethoven with decorative bracket. (Jupiter Tonans.) Gift of Mrs. W. A. Tappan.

MODERN COPY.

37. The Venus de Medici.
    The original is in the gallery of the Uffizi at Florence.
    Athenæum.

IN THE ROOM OF THE ITALIAN RENAISSANCE.

FRANK DUVENECK, Florence.

38. Recumbent Figure.

ARTISTS REPRESENTED.

Alexander, Francis, 181, 182
Alexander, John W., 361
Allen, Thomas, 401
Allori, Christofano, 92
Allston, Washington, 101–124
—— Sketches, unfinished oils, etc. 470–483
d'Arthois, Jacques, 221
Babcock, Wm., 301–304
Barbieri, Gio. Francesco, 50
Bartolozzi, F. (after), 511
Basaiti, Marco, 49
Bassano, 27
Benson, Nesbitt, 594
Bewick, T., 580
Blackburn, J. B., 145
Blake, Wm., 550–571
Boël, Peter, 246
Boit, E. D., 514, 515
Bonington, R. P., 86
Bonnat, L. B., 408
Botticelli, Sandro, 22
Boucher, François, 42, 43
Breck, John Leslie, 389
Browning, Robert Barrett, 427
Brush, George de Forest, 250
Bunker, D. M., 251, 252
Bunney, J. W., 541
Burne-Jones, Sir E., 523
Byzantine School, 9, 10
Caravaggio, M. A. A. da, 602
Caravaggio, P. da, 44
Cassagne, A. T., 516, 517
Chardin, J. B. S., 37, 38
Chase, Adelaide Cole, 327
Chenoweth, A. P., 536
Chinese, 581
Cignani, Carlo, 600
Cock, César de, 388
Cole, J. Foxcroft, 386, 417, 438
Constable, John, 75–77, 528
Copley, John Singleton, 147–166, 484–489A
Corot, Jean Baptiste, 350–356
Cortona, Pietro da, 603
Cotman, T. S., 88
Couture, Thomas, 265, 395–398
Cox, David, 454
Cranach, Luca, the Elder, 233
Crane, Walter, 578, 579
Croft, A., 530
Crome, John, 283
Cuyp, Albert, 225, 239
Darley, F. O. C., 451
Daubigny, C. F., 380
David, L., 36
De Blois, B., 421
De Heem, John David, 201, 202
Delacroix, F. V. E., 298, 299
Delaroche, Paul, 456
Diaz de la Pena, Narcisse, 261–264
Doré, G. P., 97
Du Maurier, George, 446, 447
Duplessis, J. S., 35
Dutch School, 212
Ellis, Lucy, 500
English School, 73
Enneking, J. J., 318, 319
Flemish School, 230, 243
Florentine School, 6, 23
Franz, E. R., 532
Français, F. Louis, 384, 453
Fripp, George, 527
Fromentin, E., 393
Fuller, George, 391
Fuller, R. H., 295
Garofalo, Carlo, 14
Gay, Walter, 289 290, 414
Géricault, J. L. A. T., 381
Gérome, Jean Léon, 271
Giordano, Luca, 26, 98, 606
Giotto, School of, 4
Goddard-Williams, Mary E., 537, 538
Goya, F. J. de, 270
Graham, Wm., 294
Green, C. E. L., 322
Greuze, Jean Baptiste, 32–34
Grimani, 62
Guercino, see Barbieri.
Guido, see Reni.
Harlow, L. K., 540
Hayden, Chas. H. 325
Hazeltine, W. S., 282
Healy, G. P. A., 186–188
Herring, J. F., Sr., 74

Hobbema, H. ? 208
Holbein, Hans (attrib'd to), 204, 205
Homer, Winslow, 293, 518–521
Honthorst, G., 234
Hotchkiss, T. H., 311, 312
Hué, J. F., 99
Hughtenburgh, J. Van, 247
Hunt, William, 531
Hunt, Wm. M., 362–374, 415, 416, 430–437
Huysman, Cornelis, 220
Huysum, Jan van, 228
Inness, G., 402
Israels, Josef, 260
Italian School, 16, 58
Jacobsz, Hubert, 210
Jardin, Karel du (attributed to), 610
Johnston, John B., 285–288
Joyant, Jules, 613
Kalf, Willem, 198
Kierincx, James, 240
Klumpke, Anna E., 512
Kneller, Sir Godfrey, 87
Kronberg, L., 509, 510
La Farge, John, 314, 524–526
Lambinet, Emile, 360
Lanini, B., 28
Laurent-Desrousseaux, H. A. L. 375
Lawrence, Sir Thomas, 79
Le Brun, M. L. E. Vigée, 501
Lely, Sir Peter, 83
Lerolle, Henri, 410
Leslie, C. R., 84, 85
Lockwood, Wilton, 254
Loring, F. W. 418
Luini (ascribed to), 59
Maas, Nicholas, 213
Maclise, Daniel, 545
Macomber, Mary L., 296
Maratti, Carlo, 93
Marco, Carlo, 614
Maris, J., 535
Massari, Lucio, 63
Mauve, A., 403
Meissonier, J. L. E., 269
Mengs, R., 455
Messina, A. da, 21
Metsu, Gabriel, 216
Michel, G., 394
Mierevelt, M. J., 241
Millet, Jean François, 278–281, 376–378, 457–466, 505–508
Monet, Claude, 405–407
Moroni, G. B., 47
Murillo (ascribed to), 91
Murphy, H. D., 329, 445
Nakagawa, H., 585
Neagle, John, 146
Neeffs, P., 211
Netscher, Gaspard, 226, 227
Newton, G. Stuart, 140–144, 449, 450
Nigro, Gaspar, 17
Opie, John, 82
Oudinot, A., 387
Page, William, 96, 180
Palma Vecchio, 11
Pannini, Giovanni Paolo, 90, 425
Peale, Charles W., 185
Peale, Rembrandt, 183, 184
Pearce, C. S., 426, 616
Pellegrino, T. di, 19
Perry, Mrs. L. C., 326
Perugino, School of, 15
Pickersgill, F. R., 89
Picknell, W. L., 385
Pinturicchio, B., 24
Pissarro, C., 542, 543
Ponte, G.da, 27
Potter, J. B., 444
Poussin, Gaspar, 609A
Prout, S., 497, 498
Pynacker, A., 214
Raeburn, Sir Henry, 81
Raphael, School of, 20
Regnault, Henri, 382, 383
Rembrandt van Ryn, 195, 196
Rembrandt, School of, 197
Rembrandt, Copy of, 244
Reni, Guido, 60, 61
Reschi, Pandolfo, 607 609
Retzsch, F. A. M., 448
Reynolds, Sir Joshua, 69–71
Ribera, J., de 55
Rigaud, Hyacinthe, 40
Rimmer, Dr. William, 439–443
Robinson, T., 404
Roelofs, W., 546
Romney, George, 80
Rosa, Salvator, 45, 46
Rotch, A., 539
Rousseau, Theodore, 266
Rowse, S. W., 452
Rubens, P. P., 206, 207
Ruskin, John, 494–496
Russian School, 7, 7A
Ruysdael, J. van, 235, 236
Ruysdael, J. van (copy), 237
Ruysdael, Solomon van, 229
Santerre, Jean Baptiste, 41
Sargent, John S., 379, 413
Sarto, Andrea del, 25
Scheffer, Ary, 95
Schreyer, Adolph, 297
Seghers, G., 245

Sienese School, 1, 2, 3
Smibert, John, 168, 169
Smith, J. L., 419, 572–577, 587, 589
Snyders, Francis, 56
Spagnoletto, 55
Spanish School, 64, 91
Steen, Jan, 249
Stetson, C. W., 313
Stuart, Gilbert, 126–139
Sully, T., 177
Tarbell, E. C.. 253, 274
Teerlink, A., 533
Teniers, David, 222–224
Teoscopoli, D., 243
Terburg, G., 208
Thayer, Abbott H., 324, 358
Thompson, H., 411
Tiepolo, G., 57
Tintoretto, 29–31
Tintoretto or his son, 31A
—— Ascribed to, 48
Tivoli, Rosa di, 232
Tiziano, V. da C. (after), 13
Tiziano, V. da C. (ascribed to), 424
Troyon, Constant, 267, 504
Trumbull, John, 172–175
Tuckerman, S. S., 272
Turner, J. M. W., 67, 68, 490–493, 583
Tuscan School, 65
Unknown, 8, 66, 219, 604
Van Deelan, D., 200
Van Dyck, A., 242
Van Dyck, A. (ascribed to), 73
Van der Weyden, R., 215
Van Goyen, Jan, 231
Van Ostade, A., 248
Van Santvoort, D. 217
Vannutelli, S., 300
Varley, John, 529
Vavin, Alexis, 359
Vedder, E., 305–310
Velde, Adrien Van der, 203
Velde, Willem van de, 238
Verelst, Simon, 199
Verestchagin, V., 94
Vernet, J., 39
Veronese, P., 499
Vinckenbooms, David, 209
Vinton, F. P., 100, 320, 321
Vite, T. della, 18
Vivarini, Bartolomèo, 12
Vlieger, S. de, 218
Voltri, Nicolaus da, 5
Wagner, Jacob, 522
Walker, F., 125
West, B., 178
Whistler, J. McNeil, 256–258
Wight, Moses, 390
Willard, W., 191
Wilson, Richard, 78
Wint, Peter de, 534
Wouwerman, Philip, 236
Yoshida, H., 583, 584
Ziem, Felix, 323
Zoon, J. van, 611, 612
Zuccarelli, F., 601
Zuccaro, Federigo (ascribed to) 66

ARTISTS REPRESENTED AMONG THE MINIATURES.

The miniatures here noted are in the Water Color Room.

Allen, Miss S. L.,
Allston, Washington,
Boze, G.,
Byzantine,
Clark, Alvan,
Copley, J. S.,
Cotet,
Douw, Gerard (after),
Doyle,
Faneuil, de la Croix,
Fette, Henry Gerhard,
Goodridge, Miss Sarah,
Hunt, Miss Jane
Indian,
Judlin,
Malbone, Edward G.,
Meissonier, Jean L. E
Millet, Frederick,
M. W.,
Peale, Anna C.,
Russian,
Saunders, George L.,
Schelky, Miss Caroline,
Sunqua, Canton, China,
Virgée, Marie L. E.,

SCULPTORS.

Adams, Herbert, 23
Antommarchi, Dr. F., 13
Apolloni, A., 12
Barye, A. L., 41
Bernini, Giovanni Lorenzo, 14
Crawford, T. G., 25–28
Dupré, G., 20
Duveneck, F., 38
Falguière, A., 9
Gibson, J., 2
Gothic, 44
Gould, Thomas R., 24
Greenough, Horatio, 6, 7, 8, 29, 30
Greenough, Richard S., 10
Jacques, Napoléon, 3
Kitson, H. H., 22
Matthiæ, W., 36
Monteverde, G., 5
Pisano, Nicola, 42
Powers, H., 32
Rimmer, W., 33
Rodin, Auguste, 11, 39, 40
St. Gaudens, Augustus, 4, 19, 25
Story, W. W., 34, 35
Tassi, L., 15
Triqueti, Baron Henri de, 16
Unknown, 17, 18
Whitney, Miss Anne, 1

PRINT DEPARTMENT.

THE exhibition of Madonna engravings, which opened in January, is to continue through the year, 1900. It consists of a selection of engravings, either made originally by the artists, or from paintings or designs by artists of the fifteenth and to the nineteenth century, and reviews the treatment of Madonna subjects during these centuries.

An exhibition is now in course of preparation which is to succeed the Madonna engravings early in the summer, and will consist of portraits of celebrated women of the last centuries, chronologically arranged. A descriptive catalogue will be issued for this occasion, giving biographical data and notices.

Further selections to be placed on view in the Print Rooms as soon as feasible embrace the History of Color-printing, principally illustrated by the collection of Mrs. Kingsmill Marrs; the Iconography of Death, from the rich collection brought together by Miss S. Minns; and an exhibition of the illustrations of Dante's works, beginning with plates of the Divina Commedia, published in Florence in 1481.

The Museum's funds having been heavily taxed by the acquisition of the Parker Collection, the purchases since then have been limited in number. Chief among these is a magnificent set of the Liber Studiorum of J. M. W. Turner, with 64 first states, in fine impressions, besides the 71 published plates and 68 etchings of published and unpublished plates. Several volumes of engravings after Turner were also added to the collection of the Print Department.

All persons interested in this department are reminded that the prints not on exhibition can be seen at any time while the Museum is open, except on Saturday afternoons and Sundays, upon application to the curator or his assistants, at the Print Rooms in the basement.